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MERGE INSTITUTE OF MUSICAL ART WITH FOUNDATION

Juilliard Trustees Launch Plan for System of Musical Schools Under Central Support and Supervision—Graded Instruction to Include Courses for Teachers and Children—Two More Institutions to Be Merged in Future—Governing Board of Nine Men to Include Some Trustees of Institute of Musical Art

THE initial step in the founding of a system of music schools in New York with the support and under the supervision of the Juilliard Musical Foundation, was taken this week, when it was announced that the Institute of Musical Art will be merged with the Foundation at the end of the present school year. Later, two other schools, as yet unnamed, will probably be included in the organization.

The incorporation of the Institute of Musical Art into the proposed group of institutions was announced last Monday by the trustees of the school and those of the Juilliard Foundation. It was stated that the group of schools will be in charge of a board of nine men, corresponding to the trustees of a university. Some of the Institute's trustees have accepted membership in this board.

The plan for an extension of the activities of the Juilliard Foundation was prophesied by MUSICAL AMERICA several months ago. The announcement made this week follows closely the appointment of Kenneth M. Bradley, formerly president of Bush Conservatory, Chicago, as educational director.

The members of the advisory board of the Foundation resigned about two months ago and later issued a statement explaining that their action was taken because their advice in matters of policy "in many important instances had not been followed." They state that

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NEW OPERA HOUSE IN CHICAGO PROPHESED

Insull Announces Year's Deficit Is \$400,000

CHICAGO, Jan. 23.—Samuel Insull, president of the Chicago Civic Opera, prophesied permanent opera for Chicago last night, when he addressed the guarantors of the Chicago Opera at a gala complimentary performance, in which most of the prominent members of the company were heard. Mr. Insull's plan is to build a new opera house, belonging to the company, which is expected to curtail the overhead expense, in the same way that the new warehouse has this year resulted in a saving which represents the return on a \$1,600,000 investment at five per cent.

"Opera established in its own home," said Mr. Insull, "so built that it would yield some revenue, the financing so ar-

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LAWRENCE TIBBETT

American Baritone, as "Neri" in "La Cena delle Beffe," a Role in Which He Won Marked Success at the Metropolitan Opera House Last Week. (See Page 36)

Otto Klemperer's Conducting Stirrs Throng at First New York Concert

TO the parade of conductors and guest conductors that has given an element of giddiness to the recent succession of orchestral concerts in New York, has been added the towering personality of Otto Klemperer, late of Wiesbaden.

As leader of the New York Symphony, which post he is to fill for the remainder of the season, Mr. Klemperer had a most auspicious introduction to America in Mecca Temple, Sunday afternoon, Jan. 24. Though his program was one of a severely classical nature, consisting of symphonies of Haydn, Mozart and Beethoven, the demeanor of the audience bespoke a reception transcending the merely cordial and approaching the frankly excited.

Described in the hyperbole of the day as the "seven-foot" conductor, and standing in fact some six feet four inches, the new leader loomed above his players in a manner that seemed to dwarf the ensemble and to bring it, almost visually, into the commodious hollow of his hand.

Conducting without a score and spreading his long arms out in gestures

of much fire and sweep, often bending or crouching low, then springing to his full height, the conductor so dominated the picture that many of those in the audience seemed never to take their eyes from him.

A quick, peculiarly intense and very vital beat, a deep absorption that in itself bordered on excitement and sometimes passed the border, as when very audible shouts came from the conductor in the last movement of the Beethoven symphony, while he exhorted his violins to more boisterous utterance, gave to the newcomer's entire manner a nervous fire that was communicated to his listeners as well as the musicians, upon whom he worked his very aggressive and assertive will.

Yet, if what the eye took in was not free at times of what might be construed as "circussing" the ear was rewarded by music that was neither distorted nor sensational. Sometimes, as in parts of the Haydn symphony which began the program, there was a feeling of more "conducting" than was necessary—that the same effects would have been produced without a nimety

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OPERA HOUSE PLAN PASSED BY BOARD OF METROPOLITAN

Five New Members Appointed to Body, and Committee Drafted to Proceed with Details of New Structure—Towered Skyscraper Projected, with Many Offices and Studios—Majority of Box-holders Reported Favorable to Removal—Holding Corporation Planned to Maintain Property and Draw Up Box-holders' List

THE proposal to build a new opera house for New York was approved by the directors of the Metropolitan on Thursday of last week. By a unanimous vote, members of the board gave their support to the project of Otto H. Kahn, chairman, and authorized the appointment of a committee to undertake the necessary preliminary studies for the new building.

At the same time it was announced that five new members had been appointed to the board of directors of the Metropolitan Opera Company. They are Vincent Astor, Edward S. Harkness, Robert Livingstone Gerry, E. Roland Harriman and Frederic Potts Moore. These, with William K. Vanderbilt, elected to the board recently, are said to be united in their desire for a new opera house. The majority of box-holders also favor the project, and the opposition of certain members has now been replaced by a harmonious attitude, it is reported. The directors of the Metropolitan Opera and Real Estate Company, the owners of the present building, have also given assurance of good will toward the plan.

The directors last week were in favor of adopting the towered skyscraper style of architecture for the new opera house. Though the details were not settled, the majority also favored its erection on the site extending from West Fifty-seventh Street to West Fifty-sixth Street, between Eighth and Ninth ave-

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MEMPHIS OPENS ITS FREE MUSIC SERIES

Auditorium Commission Presents
Local Orchestra

MEMPHIS, TENN., Jan. 23.—Nearly 6000 music lovers crowded the Auditorium on Jan. 17 to hear the first of the season's free symphony concerts. The concert, sponsored by the Auditorium Commission, under the management of Charles A. McElravy, was made possible by donations of public-spirited citizens and by the coöperation of the Memphis Federation of Musicians. The success of this first concert is causing much enthusiasm and anticipation for succeeding ones. A nucleus fund of \$2,000 has already been raised, and with forthcoming donations, plans have been made to give twelve Sunday afternoon concerts.

The project was sponsored in order to give people of this community full ad-

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Mrs. Kelley Voices Cordial Endorsement of "Musical America's" \$3,000 Prize Offer

INDICATIVE of the widespread interest which has been aroused by MUSICAL AMERICA's offer of a \$3,000 prize for a symphonic work by an American composer is the whole-hearted appreciation expressed in a letter from Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs. The great influence which this organization wields in the musical life of the United States, and the notable things it has itself accomplished in promoting the interests of American composers, give particular significance to Mrs. Kelley's enthusiastic endorsement.

Mrs. Kelley's Letter

"Dear Mr. Weil:

"The National Federation of Music Clubs begs to bring to you the gratitude of its many members, who are singing your praises in a national chorus which reaches from one end of the country to the other. They not only rejoice in your generous gift to music, but in the noble example you have set for all time.

"The Federation's valuation of your prize rests not so much upon the conviction that it is a needed stimulus to the creative artist, who must of necessity receive his inspiration from within, but rather that it marks a day which seems to indicate a more sincere appreciation of the American composer by his fellow countrymen—a great day, indeed!"

Artists Enthusiastic

Other persons prominent in the field of music are among those who have con-

gratulated the Editor of MUSICAL AMERICA on the prize award offered to native composers.

De Seguro Congratulates

Andres de Seguro, former bass of the Metropolitan, and impresario, says: "Dear MUSICAL AMERICA:

"Although not in the habit of expressing my private reactions publicly, I cannot resist writing to you to tell you how sincerely moved I was on reading of your magnificent offer. For many years this has been my adopted country and in all my various ventures in concert and opera I have done my best to support and encourage the American composer and artist. I feel that, given the proper stimulus, a great national school of music will develop here, similar to the Russian movement in the second half of the last century or the British renaissance of the past two decades. And nothing will hasten that day more than such practical competitions as that sponsored by MUSICAL AMERICA. My congratulations!"

Frieda Hempel's Message

Frieda Hempel sends the following cordial message:

"Dear MUSICAL AMERICA:

"May I say how much I was impressed with the practicability and generosity of your contest for an American symphonic work? Its conditions show so much common sense and its terms are so stimulating that a great composition should result. My congratulations!"

Conditions of "Musical America's" \$3,000 Prize Contest

THE rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Alexander Lambert's Letter

Alexander Lambert, pianist, writes: "My dear Mr. Weil:

"Your munificent offer of \$3,000 with a guarantee of public performances of the successful composition will no doubt bring to the surface what is best in this country. You have my highest admiration for your generous offer which, I hope, will bring marvelous results."

Boris Levenson's Praise

Boris Levenson, composer, conductor and teacher, writes:

"Dear Mr. Weil:

"I wish to congratulate you on your splendid idea and I am sure that your unusual prize contest for the best American symphony or symphonic work will bring the right man along."

FEDERATION OFFERS COMPOSITION PRIZES

American Writers Will Receive \$3,000 in Awards

The National Federation of Music Clubs, through its American composers' department, Gertrude Ross, chairman, announces the addition of the Carolyn Beebe New York Chamber Music Society Prize of \$1,000, to the list of its awards. The complete array of prizes is as follows:

Class I, for a symphony or symphonic poem, \$1,000, offered by W. A. Clark, Jr., in the name of the Los Angeles Philharmonic Orchestra.

Class II, the Carolyn Beebe New York Chamber Music Society Prize of \$1,000, offered by C. C. Birchard for an instrumental work to be written for the full personnel of that Society. The instrumentation is as follows: Piano, violin I, violin II, viola, 'cello, double bass, clarinet, flute, oboe, bassoon, and French horn. Performance of work not to exceed fifteen to twenty minutes. The successful MS. is to be published by the C. C. Birchard Company, Boston, and New York.

Class III, for a three-part chorus for women's voices, \$500 offered by Theodore Presser Estate.

Class IV, for a trio for violin, 'cello and piano, \$200 offered by the Kansas City Musical Club.

French Composers Ask Royalty for Radio

PARIS, Jan. 15.—The composers of operas and operettas have registered a grievance against the French telephonic interests, as they claim that the organization does not pay royalty for use of these works in broadcasting. The corporation, it is true, pays a tax of 50,000 francs to use individual musical numbers. But the composers assert that what amounts to a performance of operettas is given by the device of selecting the principal numbers and reading the text. Moreover, they assert that the radio representations are generally indifferent and thus cast discredit on the works. Composers have drafted a new ruling which they wish to put into effect, by which the use of two arias from a work constitutes a performance.

Class V, for a 'cello solo, \$100 offered by the St. Cecilia Society of Grand Rapids, Mich.

Class VI, for a song, \$100, offered by Mrs. J. H. Custer of Chicago.

Class VII, for a harp solo, \$100, offered by Charles G. Ditson.

During the absence of Mrs. Ross in Europe, all inquiries concerning this department should be addressed to Mrs. Charles Cooper, assistant chairman of American composers, care of Charles Cooper, Peabody Institute, Baltimore.

Los Angeles Votes \$100,000 for Bowl

[By Telegraph to Musical America]

LOS ANGELES, Jan. 26.—The supervisors of the County of Los Angeles today appropriated \$100,000 for permanent improvements in the Hollywood Bowl, at a meeting held with Mrs. J. J. Carter, president of the Bowl Summer Symphony Concerts' Association. Work is under way upon the installation of 22,500 new seats in the open-air theater, also a thirty-foot wide promenade circling the amphitheater, affording space for 10,000 more persons.

Plans call also for a stage built in terraces, 400 feet deep and 190 feet wide, with provision for a more intimate stage used for concert purposes.

The total improvements so far planned are to cost \$300,000, of which

two-thirds will be forthcoming from private sources. The work is to be completed by June next.

Feodor Chaliapin gave one of his typical recitals at Philharmonic Auditorium before a capacity audience, which feted him enthusiastically. Mr. Chaliapin sang practically the same selections as last season. Benno Rabinowitsch, the assisting artist, made a good impression in two groups of piano works.

Albert Angermayer, Hans Whipple, Alard de Ridder, and Frits Gaillard, forming the Los Angeles String Quartet, recently presented the Beethoven Quartet, Op. 18, No. 2, and Dvorak's Op. 59. Mr. Angermayer, assisted by Elfriede Angermayer, played the Sonata, Op. 9, for violin and piano by Paul Juon.

BRUNO DAVID USSHER.

New Manager for Detroit Symphony

DETROIT, Jan. 23.—Jefferson B. Webb, prominent in Detroit business circles, and vice-president of the Detroit Symphony Society has been elected manager of the orchestra. He succeeds the late D. Edward Porter, whose death occurred a few weeks ago.

MABEL McDONOUGH FURNEY.

Fourteen Pianists to Play on One Stage

SAN FRANCISCO, Jan. 23.—Alice Seckels has announced a piano festival for March 29, when twenty-four of the leading pianists of the Bay Cities will join forces under the baton of Alfred Hertz in an ensemble program. The Civic Auditorium will house the festival.

MARJORY M. FISHER.

John McCormack Gives Fortieth Concert in Washington

WASHINGTON, Jan. 24.—John McCormack gave his fortieth concert in Washington Saturday evening, Jan. 23, in the new Auditorium, before one of the largest audiences that has ever been

assembled in the National Capital. For this concert, as for every one of the forty concerts since his first in 1911, Mr. McCormack appeared under the local management of Katie Wilson-Greene.

Mme. Stracciari Recovers from Illness

NEW HAVEN, CONN., Jan. 23.—Mme. Riccardo Stracciari, wife of the operatic baritone, has recently recovered from a serious illness, which necessitated an operation at St. Raphael's Hospital in this city.

ARTHUR TROOSTWYK.

Reiner to Conduct in Buenos Aires and Budapest

CINCINNATI, Jan. 25.—Fritz Reiner, conductor of the Cincinnati Symphony, at the close of the orchestral season in this city, will lead a series of performances at the Budapest Opera, where he was formerly conductor. He will subsequently lead a three months' season of opera at the Colon in Buenos Aires. He will also give symphonic concerts on tour in South America with the orchestra of the Colon.

NEW ORCHESTRA BOWS IN KANSAS CITY

KANSAS CITY, KAN., Jan. 23.—A new orchestra, the Kansas City Philharmonic, made its bow to the local public on a recent Sunday afternoon, in Jayhawk Hall, under the baton of Frederick A. Cooke, MUSICAL AMERICA's correspondent. Enthusiasm, both in the players and in the audience, was evident.

At the rehearsal following the concert, the orchestra had grown half as much again by the addition of experienced musicians who had played previously under Arnold Volpe.

The orchestra is operated in the form of a society, with regular dues. After each concert, a *pro rata* division of profits is to be made.

The first program included Beethoven's Symphony No. 1, Bouldieu's "Calif of Bagdad" Overture, and "Tales from the Vienna Woods." Katharine Moseley-Beaman, contralto, sang the Seguidilla from "Carmen" with fine effect. The next concert will be given at the end of February or early in March, with Alan Farley, baritone, as soloist.

A new Municipal Concert Band, led by C. Robert Barnes, is rehearsing weekly. Mr. Barnes is also leader of the 114th Cavalry Band, which has appeared here successfully.

Metta Legler Junkin, voice teacher, and Faith Reiser, pianist, of Kansas City University, presented pupils at the University Chapel recently.

Shattuck Recital Postponed

The New York recital by Arthur Shattuck, pianist, announced for Feb. 2 in Aeolian Hall, has been postponed.

Memorial Carillon Planned for W. J. Bryan

WASHINGTON, Jan. 25.—A carillon of forty-eight bells, one for each State, will be erected here as a memorial to William Jennings Bryan. A meeting here of leaders in the movement, headed by Josephus Daniels, Secretary of the Navy in the Wilson cabinet, reached this decision and made preliminary plans for its construction. In announcing its decision, the committee stated that the detailed work would be left to a committee of six members. It is the intention to form organizations in every State for the purpose of raising funds for the erection of the carillon. The meeting called into conference William G. Rice of Albany, N. Y., a noted carillon authority, and Charles Moore, chairman of the United States Fine Arts Commission. Though no site has yet been definitely decided upon, it is believed that the carillon will be placed at the western end of Potomac Park.

ALFRED T. MARKS.

America's Musical Maecenases Lead World in Bounty

AMERICA is the land of richest opportunity for the musician. This fact is largely owing to the great system of support for the arts which enlists the generous bounty of our Maecenases. No-where else in the world today, and never in any one land in the past, have patrons tilled the soil to such good advantage for the golden fruits of the creative spirit.

At a time when MUSICAL AMERICA has offered a \$3000 prize for a native symphonic work, it is pleasing to recall that the guarantors of our orchestras and opera seasons lead the world today in the potency of their gifts to music. The Prince of Monaco, with his opera house, must yield the palm to the enterprise and public spirit of such Americans as Otto H. Kahn, and the twenty men associated with him on the board of the Metropolitan Opera; the sponsors of the Chicago Opera, now a civic enterprise, but so long the object of generosity by Edith Rockefeller McCormick; the New York Symphony, of which Harry Harkness Flagler is patron; the Los Angeles Philharmonic, solely supported by W. A. Clark, Jr.; the New York Philharmonic, under its board of directors, headed by Clarence H. Mackay; and many other symphonic and operatic organizations throughout the country. Truly America today is a golden land, and the musician has more opportunity here than in any of the fabled ages of the past.

The students aided by scholarships and other funds cannot be computed. The names of Juilliard, Guggenheim, Presser and others are notable in this sphere.

The conservatory has played a part in shaping the destinies of composers. Noted musicians here find new scope for their talents in teaching posts. In America the conservatory system has been developed to a point of efficiency that probably obtains nowhere else, by the big music schools in New York, Chicago, Cleveland and on the Pacific Coast.

New American developments of much merit are the "creative fellowships" and other prizes awarded to composers. Oxford College in Ohio has set a worthy precedent in granting such awards. But the United States has set a precedent in the encouragement of symphonic and opera composition. Annually a score of agencies, including the National Federation of Music Clubs, the Pulitzer Fund and the American Academy in Rome, reward creators. The performance of new native works is sponsored by such agencies as the Rochester Philharmonic, the Chicago North Shore Festival and many other organizations throughout the land.

Musicians have become articulate as they never were in the past. Newspapers spread the fame of artists and composers. Instrument manufacturing at reduced prices has placed the piano in nearly every household.

The age of the virtuosi is at its height. The composer, beginning in the Nineteenth Century, became more versatile. He fulfills guest posts as conductor, or he appears as pianist, violinist or in some other phase of the art. Today noted composers are somewhat in the

nature of ambassadors of their country to the United States.

No doubt there were prominent citizens who brought out drachmae and sestercei from their purses to reward the flute-players who made music at their banquets in the days when Pythagoras devised his musical system. But Christianity brings in the dawn of music as we know it. What would be the history of the art without the story of the monks of the Milanese Church, scene of the labors of Ambrose? In a larger sense the whole body of Gregorian song owes its existence to the practical organization of the monastery garden, the refectory and the sleeping cell. So that, before the day of the ruthless modern world, before monarchies were strong, the kindly communism of the religious houses sheltered many a singer of divine themes.

The great polyphonic development, culminating in Palestrina and Lasso, sprang thence. It was the Archbishop of Rheims who befriended Hucbald, when that temperamental youth was turned out by his uncle. And Guido, who fathered the modern scale, was befriended by the Benedictines and Pope John.

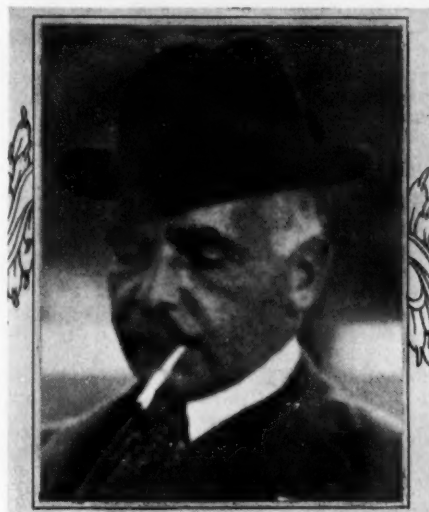
Orlando di Lasso, himself, was much indebted to both secular and church patrons. In his youth his voice was so beautiful that a legend has it he was kidnapped on its account. He was a choir boy at Mons, and later was a member of the households of the Viceroy of Sicily, the Marchese della Terza in Naples, and the Duke Albert V of Bavaria. Both Palestrina and he were at one time active in the choir of Saint John Lateran in Rome.

Music of the People

The days of troubadour and minnesinger brought fine word epics like the "Lay of Roland" and "Romaunt of the Rose." Musical achievement was largely evanescent, owing to the fact that most records of the period have perished. The folk-music of several lands, of which "Somer Is a Cumen In" is a good example—are of a later age, whose music has survived, though singers are most often anonymous. The German *meister-*

lasted through the decline of the Stuart days and the Restoration—after Purcell found no worthy successor for centuries. The madrigal was cultivated along with the music of the organ and virginal to a notable degree under the protection of princely houses. A century later Purcell, like Byrd, enjoyed the grant of membership in the Chapel Royal. He was also Master of the Choristers at Westminster Abbey. As "composer-in-ordinary" the latter's talents were employed in writing music to odes which lauded the royal family in no uncertain terms.

Before him Lully in France came to fame on the wave of royal favor after a career in the kitchen of the Mlle. de Montpensier. When he wrote a poem lampooning the great lady, he was summarily expelled from her house. But, entering the King's private band of violins, he advanced to conductorship and then to note as composer of the royal entertainments. Rameau and Grétry, in later centuries, owed much of their prestige to recognition by the powerful. The former was "cabinet-



(Photo International Film Service)
Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan Opera

as a pet of royalty, was urged by the King to make London his home. The climax of his fame came when he was commissioned to write the Austrian National Anthem, still sung in churches today.

The long struggle of Mozart against want is well known. The composer had at various times the favor of royalty, but the monetary return was rather slight. When Gluck died, the Austrian Emperor was moved to appoint Mozart to the dead master's place as court composer, but reduced the annual stipend from \$1000 to about \$400. When Mozart went to Berlin, Friedrich Wilhelm II offered him the post of chapelmaster at about \$3000 a year, but motives of faithfulness to his own Emperor led him to decline. A tragic sequel was the death of the Austrian potentate and Mozart's lack of favor with the new ruler. When he was commissioned to write the famous Requiem by Count Walsegg's steward, in order that the nobleman might palm it off as his own, he was already at the gates of death.

With Beethoven an era in music closes and another begins. Though patronage persisted until the days of Wagner—when King Ludwig of Bavaria espoused "The Ring" and the Princess Metternich caused the ill-fated Paris production of "Tannhäuser" to be given—royal influences were steadily less felt during the nineteenth century. Beethoven held the post of assistant organist to the electoral court at Bonn, it is true. The Prince Lichnowsky made him an allowance of about \$300 a year and placed a room at his house at the composer's disposal. This stipend was later raised to about \$2000 a year, provided by Archduke Rudolph and others. But there is a certain impatience of fetters, a self-dependence in the lion-like Beethoven that presaged the new day, when the appeal of the composer is to democracies.

Modern Age Begins

Neither Liszt, with his salons in the drawing-rooms of Paris; nor Berlioz, crowned informally as the "great man" of French music in a slightly earlier day, nor even Wagner, with his velvet coats and satin study chamber, had the same dependence upon royalty as an only recourse. The decay of autocracies, the increasingly commercial basis of the concert world, made these composers able to appeal directly to their clientèle as virtuoso, composer or conductor.

The creation of a concert public throughout the world which had money of its own to expend was the result of new industrial life—the growth of factory and other salaried vocations. The history of aids for music is an interesting one. Like most social phenomena, they have had a development. From prince to musical foundation, or directorial board, modelled after the corporation, the patron has evolved.

In the progress, from the days when musicians were retained only to provide a graceful background to the splendor of a court to this severe and practical age of pedagogy by mail—the maker of music has found emancipation. His efforts have been transformed from the class of luxury to necessity. Music, once the privilege of a few hereditary nobles, today is a good to be enjoyed by democracies and sold at prices all can pay.

R. M. KNERR.



Photo © Underwood & Underwood
Clarence H. Mackay, President of the Board of Directors of the New York Philharmonic Society

composer" to the King, and the latter was first a protégé of the Canon du Harlez, who provided the means for his study, and later of the Swedish Minister in Paris.

The Bach family, sturdy as it was, had means for subsistence. They were town-musicians and organists during several centuries. Johann Sebastian, however badly he may have fulfilled some of his stints, was successively concertmaster to the Duke of Weimar, director of music to Prince Leopold, and cantor of the Thomaschule in Leipzig. Bach's son, Karl Philipp Emanuel, was chamber-musician to Frederick the Great. One inimitable picture is that of the aging, almost blind Bach paying a visit to this son. We are told that Frederick—who himself was a composer—on the musician's being presented to him, personally took him over the palace, insisted on his playing all the organs and gave him a theme for an exercise!

Gluck, whose father was head gamekeeper to Prince Lobkowitz, while playing at one of this nobleman's concerts, attracted the attention of the Prince Melzi, who was a guest. The latter some years later sent him to Milan to study with Sammartini. And though Handel, somewhat prejudiced, is reported to have said that Gluck knew no more counterpoint than his cook, it was owing to the years of theoretic training under this patronage that the future composer was able to achieve his reforms of opera.

Handel's subsequent triumphs never quite effaced his years of struggle as an opera director. But he chose largely an independent career, despite the offers that came from the Elector Friedrich to pay his tuition as a youth. The post of kapellmeister to the Elector of Hanover irked him. His stay in England while on leave incensed the Elector, who later became George I of England. But the composition of the "Water Musick" for a fête is said to have helped in winning back the royal favor, and brought a short appointment as head of the Academy of Music.

Haydn was director of music for Prince Nikolaus and later in London,



(Photo by Kadel & Herbert)
Harry Harkness Flagler, President of the New York Symphony Society

singer owed much to the patronage of the nobles of the Wartburg, as Wagner has so popularly depicted. "The Song Book of Adam Puschmann" (16th Century) enshrines their works.

The evolutions of the lute and the spinet were largely owing to the influence of the courts of Italy and Germany. Without these gilded Renaissance scenes of patronage, the instrument of Cristofori—later to become the piano—would perhaps have been retarded. He built on the beginnings which were called into reality not by the rough necessity of folk-life, which had a share in the part-song, but by the sated and luxurious tastes of the gentry. Opera itself owed its beginning to the whims of the Counts Bardi in Italy, who needed entertainments of novel sumptuousness for their "athomes." Scarlatti, in the early heyday of this operatic frenzy, knew the pangs of charity, as did so many of the inspired.

England, under Elizabeth, had a notable art renaissance and developed a musical movement, which—though it



W. A. Clark, Jr., Founder and Patron of the Los Angeles Philharmonic

Klemperer, Toscanini and Sokoloff Excite New York

[Continued from page 1]

of gesture or incessant signaling to the several choirs. But what matters it, if the music is beautifully played?—as it was.

The three-symphony program was as follows:

Symphony in C Minor (B. and H. No. 9).....Haydn
Symphony in C ("Jupiter").....Mozart
Symphony No. 7, in A.....Beethoven

The third Haydn Symphony played in New York in ten days—though entire seasons sometimes pass with no Haydn in the symphonic lists—the C Minor of the first London set asserted a surprising vigor as Klemperer played it. It had, at the same time, an almost meticulous precision and clarity, yielding even a sense of over-anxiety.

Fine as the Haydn was, Mozart's "Jupiter" was better. Though it, too, was high-strung, and tended to substitute force for serenity and urbanity, it was finely and surely poised. And how beautifully limpid was the flow of melody from these etesian springs, guided by one who seemed to be quenching his own hot thirst at their eternal source!

Beethoven's Seventh has had so many "readings" that a change of tempo here or there is no longer of any real consequence. Klemperer's treatment of it had its essentially individual measures, but there was nothing in these details that could be styled a drastic departure from the more or less composite norm which concert patrons now have as a standard interpretation. There was, on the whole, a tendency to a leisurely pace, in spite of the abruptness and celerity of the beat. There have been other performances in which the tone quality was more sensuously beautiful, but few have had more of communicative zest.

What the results will be when this very vital young man (he is under forty) essays more sensational modern music may only be conjectured. It would seem unlikely, however, that boredom ever will engulf New York Symphony audiences in the period of Klemperer's regency. A generously proportioned wreath was added to the tributes of applause at his first concert. The orchestra was determined that the credit should go where it was intended, and obstinately refused to stand when the leader requested it to do so. Subsequently, when the players arose for the intermission, the audience found its opportunity to give them their separate due.

OSCAR THOMPSON.

Cleveland Orchestra Again

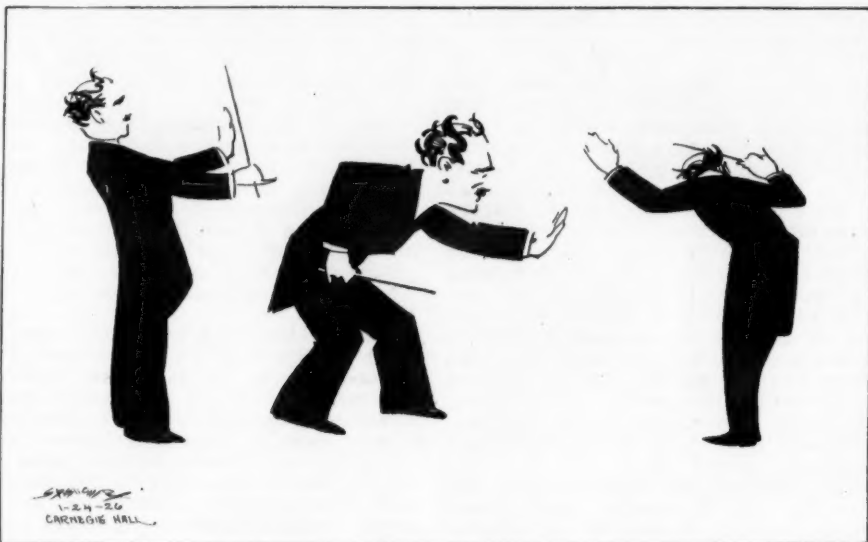
The Cleveland Orchestra, Nikolai Sokoloff, conductor. Carnegie Hall, Jan. 19, evening. The program:

Overture to "Le Roi d'Ys".....Lalo
Symphony in E flat minor.....Bax
(First Time in New York)
Dance of the Theban Shepherds,
Theban Women and Warriors,
from "Oedipus".....Enesco
Nocturnes: Nuages, Fêtes.....Debussy
Le Poème de l'Extase.....Scriabin

With an unhackneyed program in his favor, Mr. Sokoloff was again successful in convincing a New York audience that the Cleveland Orchestra is of a merit to justify bringing it to a city which for several seasons has been deluged with more symphonic music than it could either assimilate or support, as the tribulations that have attended each of several successive efforts to establish a third New York orchestra would seem to attest.

In introducing the Bax Symphony, the Clevelanders brought to Manhattan's cognizance a work that aims high, and which, through two of its three movements, yields a continual promise of achievement—without ever quite meeting the expectations it arouses, from moment to moment. The last movement is distinctly inferior. If the others represent a striving for a goal that seems always to be a little beyond the reach, the final allegro drops back on an obviously theatrical bell-ringing apotheosis that is a clear recession from the heights of the composer's aspiration.

The symphony has no announced program, but possesses clear indications of a programmatic basis. Though the composer has asked that it be listened to as abstract music, it has come to be regarded in England (where it was first played in 1922) as a record of impressions and reactions induced by the



Dick Spencer's Impressions of Toscanini in Action

World War. It is a stern, austere, tumultuous work, and one readily associable with this explanation given of its heroic, but essentially dour, and even savage character. It would be easy to read a program into it, and it is only candor to say that some of the musical episodes would be more interesting if given literary or pictorial connotations. Without such props to the imagination, the music seems unnecessarily baffling in its purport.

Technically, it interests because of its persistently dark coloration, more than for saliency of thematic material. Seldom, indeed, has a work been heard in which the brighter tints were so little permitted to show themselves. The scoring is thick, muscular, and, in spite of undoubted vigor of expression, it verges on the lugubrious.

Russian influences are evident, and there is much less of Celtic buoyancy than other Bax compositions have possessed. It would seem that the composer has courted and gained strength at the expense of racial high spirits. The workmanship was that of the skilled artisan which all of Bax's major compositions have proved him to be.

The Enesco dance, an excerpt from his opera, now about three years old, was probably also a "first time in New York," though not so designated. It, too, is vigorous, modern music, sturdy, if not of any very compelling charm.

Of the other numbers, it is only necessary to say that the orchestra played them in a manner to withstand comparison with other performances of recent recollection. Mr. Sokoloff lavished much care and fervor upon the Scriabin poem, which, though now about as exciting as a Liszt Rhapsody, served him well in illustrating the good qualities of his several choirs. The Debussy nocturnes were a little too full-blooded, perhaps, and the rather protracted pause made before the visionary march in "Fêtes" seemed to the reviewer to weaken its effect. But Tuesday evening's concert would have been a good, if not a remarkable one, anywhere and at any time, whatever the competition. O. T.

Toscanini Triumphant

The New York Philharmonic, Arturo Toscanini, guest conductor. Carnegie Hall, Jan. 21, evening. The program:

Concerto Grosso in D minor for strings.....Vivaldi
Symphony No. 1 in C major, Op. 21.....Beethoven
Contemplative Poem, "Gethsemani," De Sabata
(First time in America)
Excerpts from "Petrushka" (Parts I and IV).....Stravinsky

It was an intoxicated audience that stumbled out of Carnegie Hall Thursday evening, after having experienced such an orgy of rhythms as only a mixing of Stravinsky and Toscanini could bring on. "Petrushka" never was so inebriating before. And if there were some who liked it not at all, simply because music stopped short for them with Wagner or Strauss (or mayhap with Beethoven, Mozart or Haydn), their particular brand of temperance must have been hard tried to withstand the temptations which Toscanini flung their way in maddening, bewildering, dazzling multiplicity and profusion. Stravinsky's moujik crowds romped and paraded with a recklessness and a play of color they

have never possessed at the opera house, and which the composer could not himself obtain for them when he played "Petrushka" with the same orchestra a year ago. The din of it was furious, and its bite went to the bone. Yet, every strand was amazingly clear and stingingly alive, and effect cut across effect with the distinctness of jagged lightning. Played last, the "Petrushka" excerpts left the audience in a turmoil. The sheer virtuosity of the performance will remain an exciting memory among the richest of musical experiences.

In the severely classical measures of the Vivaldi Concerto Grosso—the one which, in the organ transcription, was so long erroneously coupled with the name of Wilhelm Friedmann Bach—Toscanini did no less marvelous things. His strings sang with a quality and body of tone irresistibly vital. Phrases were sculptured with the passion for symmetry and for linear beauty that the world associates with the art of the old Hellenes. The orchestra played as a little group of supreme virtuosi might play in some all-celebrity string quartet, if, indeed, they could ever be brought into an ensemble so unflinchingly homogeneous and responsive to a unified will.

Beethoven's First Symphony supplied another phase of the illustrious Italian's ardent classicism. The rhythmic propulsion of the final allegro, with a marvelous return to the first theme after

the development section, without a suggestion of a pause to introduce the transition, will not soon be forgotten.

The novelty of the concert was its least rewarding music. De Sabata's "Gethsemani," completed only a year ago and first played at Milan by the Scala Orchestra under Toscanini, has as its program a picture of night descending over the sacred garden, with a strange and melancholy quiet pervading the darkness; of a heart shaken with holy evocations, that would cast itself at the Master's feet; of a spirit torturing itself with questions, the while a rain of stars descends to the holy ground and an awful voice resounds through the silence to recall the iron law of Redemption through Renunciation; and then of the Spirit revived, as by the first breath of dawn, and of the tranquillity that is the benison of the hour of communion and prayer.

The young Italian composer, now in his mid-thirties, and known to America chiefly for his symphonic poem "Juventus," had here a task which perhaps only two or three of the greatest giants of music could have encompassed. His music is fluent, well orchestrated, melodious—with a conclusion that has something of the glamour and glow of the final pages of Strauss' "Death and Transfiguration."

But he has scarcely gone beyond Puccini in the character and quality of his melodies. The atmosphere which he creates for the night in the sacred garden is one which would do very well for garden scenes of quite another kind in Italian or French opera. Doubtless, it is a sincere and by no means an inept work. But it falls far short of attaining its goal, and even if all thought of its program is put from mind, it cannot be regarded as escaping the commonplace. It was played with a beauty and fervor of tone that could scarcely have been more lavishly expended on a work of infinite beauty and power. O. T.

Philharmonic Children's Concert

The first of the third season of Children's Concerts by the Philharmonic Society under Ernest Schelling, was given in Aeolian Hall on the morning of Jan. 23. A crowded audience listened with delight to Mr. Schelling's explanation of the individual peculiarities of the stringed instruments, and watched with

[Continued on page 23]

Novelties at Modernist Concert Range From Atonality to Sophisticated Jazz

Second concert of the International Composers' Guild (fifth season); Eugene Goossens and Ottorino Respighi, conductors; Aeolian Hall, Jan. 24, evening. The program:

"Pastorale and Harlequinade" for flute, oboe and piano.....Goossens
(First time)
"Portals" for string ensemble.....Ruggles
(First time)
"Sylvan Deities" (five songs for soprano and chamber orchestra).....Respighi
Elsa Respighi, soloist
Four "Indian Folksongs," arr. by D'Harcourt
Elsa Respighi
"Levee Land" (four songs with small jazz orchestra).....Still
Florence Mills, soloist
Sonata for flute, oboe, bassoon and piano.....Rieti
(First time in America)

Euphony had a considerable place in the music offered by Edgar Varèse and his Guild associates at this concert, although dissonance was present to prove that harmonic modernity has not been eschewed by the organization.

Mr. Goossens, assisted by R. Meredith Willson and Arthur Foreman, opened the program with his "Pastorale and Harlequinade," which reminded one afresh that this English composer has certain characteristics of a latter-day Mendelssohn. His music, despite its occasional astringencies and its other traits of contemporaneity, moves with a felicitous grace and speaks with a pervasive amiability not unlike the qualities of the aptly-named Felix. Beneath all superficial divergencies, one is aware of a spiritual kinship between the two men.

The "Portals" of Mr. Ruggles opened directly upon a realm of atonality. Its three movements are scored for twelve

string voices, each singing its independent melody without regard for neighboring keys, and the polyphonic complex works out in a manner reminiscent of Schönberg. One can follow single melodic lines through the web with approval of the thematic invention, or one can listen to the passing dissonances with pleasure in the ingenuity of "clang-tints" that result from the impingement of tonalities. It is a composition not at all ungrateful to the ear, and there are passages of polychromatic brilliance. Mr. Goossens conducted it twice—a commendable procedure in the case of a work that demands such close attention both in analysis and synthesis.

Elsa Respighi, making her American debut as a singer, read effectively the "Sylvan Deities" of her husband, who directed the chamber orchestra. The songs were presented here last season by Mme Charles Cahier with piano accompaniment, and did not come as strangers. The original orchestral version has a richness of color that the piano reduction lacks, and the scoring is remarkably beautiful in color. Mme. Respighi sang with a Latin warmth and an artistic finesse that did full justice to the vocal line. She was recalled so insistently that she repeated the "Musica in Horto"—the third of the group.

She dealt very sympathetically as well with the four Indian folksongs from Cuenca, Bolivia, Ecuador and Peru, harmonized by Marguerite Béclard d'Harcourt. The swiftly pattering "Kurikinga Mapanavi" was encored.

William Grant Still has attempted in

[Continued on page 23]

Post-Bellum South Atmosphere Recreated in "Mellows"

AMONG the numerous collections of Negro spirituals and folk-songs that have been brought out recently, "Mellows" by Emmet Kennedy (Albert & Charles Boni) stands unique. Mr. Kennedy is a native of Louisiana and grew up in the poetic atmosphere of post-bellum days when the Negro, though released from slavery, had as yet not begun to consider himself as an individual.

"Mellows," be it said for the benefit of those born above Mason & Dixon's line, is the Negro for "melodies" and is of a piece with other delightful words such as "sperrituals," "ballets" (pronounced to rhyme with "palettes") and "make-up songs," to mention a few.

The collection has been gathered first-hand over a number of years, and Mr. Kennedy begins his volume with a learned but readable essay on Negro music, its origins and the proper method of singing it. Let all singers not to the manner born, take heed to this sentence: "The words . . . should be sung without any attempt to transform them into correct English or make them resemble in any way the conventional art song, whereby their picturesque quality and racial character will be utterly lost and they will become meaningless."

Mr. Kennedy has harmonized the tunes simply. There is no Debussyian atmosphere and no attempt at Brahmsian accompaniments. Many of the songs are short, too short perhaps, for concert use, but that is the way they are and you just have to take them or leave them.

There is a wide range of interest in the mellows, though of course most of them are of a religious character. Of these latter the most striking are the macabre "Go Down, Death" which brings a chill up the spine through merely reading the words; "Po' Li'l Jesus," a highly characteristic version of the Nativity, and "O Mary, What You Weepin' About." Some of the secular songs, however, are particularly delightful, such as "De Ole Mule" and "Grumbellin' People," and are deserving of public performance not only on their own account but as a relief from the eternal "Deep River" and other over-sung spirituals. With each song, Mr. Kennedy has given an interesting account of how and where he found it, which adds materially to the interest.

Singers who like to include a group of Negro songs on their programs are advised to look through this collection, and any one interested in Negroes, their music and their personalities, cannot afford to be without "Mellows" upon their bookshelves.



Sketch from "Mellows" by Simmons Persons, Reproduced with the Permission of the Publisher

As a piece of book making, the volume deserves a word. It is attractively bound in a sure-enough bandanna and has numerous woodcut illustrations by Simmons Persons which add materially to its charm.

J. A. H.

A New Opera Guide

From Vienna, though published in English (W. J. Knoch), comes Addie Funk's "Tales from the Operas," a book which tells entertainingly and concisely stories of some 250 works more or less familiar to opera lovers. It is announced as a "first series," but its list seems so inclusive that one wonders just what the second volume will contain.

In addition to a comprehensive survey of the more familiar operas, Miss Funk has carried her "Tales" through the present day, particularly insofar as the Continental composer is concerned. Such recent books as Julius Bittner's "Die Rote Gred," Leo Blech's "Versiegelt," Walter Braunfels' "Vögel," Paul Graener's "Last Adventure of Don Juan," Eugen Hubay's "Anna Karenina," Juan Manen's "Acté," Reznicek's "Donna Diana," Franz Schreker's "Die Gezeichneten," "Der Ferne Klang," and "Der Schatzgräber," Felix Weingartner's "Genesis," and Alexander Zem-

linsky's "The Dwarf" are of particular reference interest.

Most, if not all, of the operas mentioned, says Miss Funk in her preface, have been presented in Vienna. For this reason she feels it not out of place to devote a few pages in her introduction to the city and history and present state of its opera houses. The stories of the works are supplemented in the back of the book by brief but useful biographies of the various composers mentioned.

All in all, "Tales from the Operas" deserves a place on the shelf of the music lover, notwithstanding the number of works of the same kind which have preceded it.

D. J.

Perils of Over-Doses

A witty and thoughtful essay on the influence of music is found in "What Music Does to Us," by Milo E. Benedict, (Boston: Small, Maynard & Co.). A Boston pianist and teacher, Mr. Benedict was a pupil of J. K. Paine and studied with Liszt at Weimar for a short period just before the master's death. He exemplifies the best and most humane aspects of that New England culture which today has somewhat lost its influence upon a bustling world.

Briefly, he seeks in his brief volume—

which may be taken up for readings at any length, as the paragraphs are detached—to set music in its important place in the field of general culture. He finds in the tonal art a sort of escape from the practical. "Rhythms are for conducting our train of thought away from all unhappy things that beset us." Again: "The enjoyment we all appear to take in rapid rhythms does not explain one of the strangest fascinations. Rapid rhythms provide us with one of the surest means of escape from the pressure of life. They act as a counter excitement."

One of the most interesting pages of the book contains Mr. Benedict's hypothesis that music is striving to establish today a "correspondence with the other arts and with the mind itself." He thus sees in the present a fourth stage of the art, exemplified in program music and quarter-tone dormas. Beginning with the primitive effort to shape a scale which pleases the musician's ear; there are, second, rudimentary, melodious musical forms adapted to the patriotic and religious needs of society; third, development of a highly individualistic, emotional style with complicated technique—the period of the masters; and, finally, the stage where synthesis of arts is attempted.

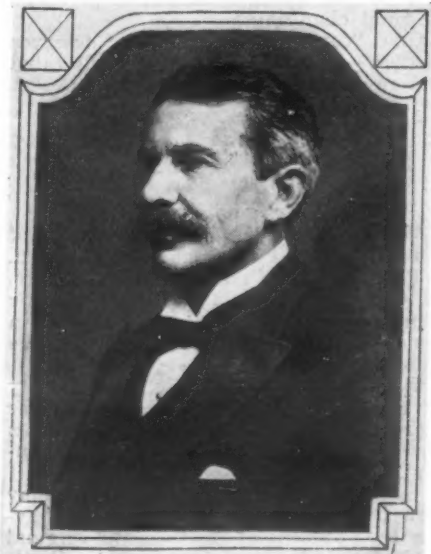
R. M. K.

Musical Art Institute Merged with Juilliard

[Continued from page 1]

the present plan, however, had no relation with this action.

Instead of organizing a new institution, with various departments, the heads of the Foundation have decided



The Late Augustus D. Juilliard, Founder of the Juilliard Musical Foundation with a Bequest Estimated at \$14,000,000

to incorporate existing schools into an ambitious system. In addition to its own graduate school, opened in the fall of 1924, the Foundation will maintain graded schools for the teaching of music to selected students.

The plan, according to Dr. Eugene A. Noble, executive secretary of the Foundation, is one that has been in the minds of the Foundation authorities for some time.

Foundation's Announcement

The statement issued by the trustees of the Juilliard Musical Foundation is as follows:

"The trustees of the Juilliard Musical Foundation have had plans under consideration for some time for the establishment and maintenance of a comprehensive institution for musical education to be located in the City of New York.

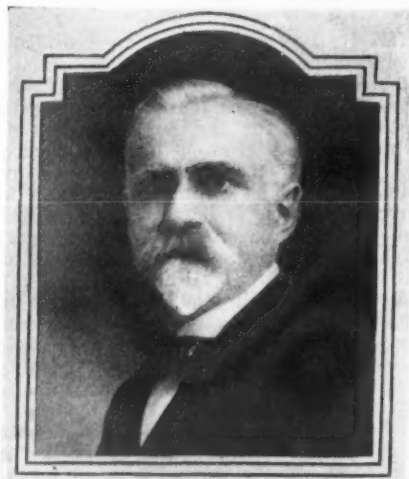
"This institution will be supported by the Juilliard Foundation and will be in charge of a board of nine men carefully chosen for their experience and special fitness, corresponding to a board of trustees of a college or university. The institution will include several schools for the graded teaching of music to selected students.

"Instead of creating a new institution, with departments of different grades, it was deemed wise to incorporate several existing schools into one general plan, and to this end the Institute of Musical Art will become a

component part of the educational work of the Juilliard Musical Foundation. After a careful survey of the entire field of musical education in the United States, the Juilliard Musical Foundation reached the conclusion that the Institute of Musical Art occupied a leading and distinctive position among the schools of music in this country, strongly established, well conducted, and a demonstrated success.

"An arrangement has been made by and between the trustees of the Juilliard Musical Foundation and the trustees of the Institute of Musical Art whereby the latter is to become the conservatory in the proposed Juilliard group of schools. The trustees of the Foundation and some of the trustees of the Institute have had such a merger under consideration for more than a year, and have reached an agreement to the entire satisfaction of both parties. The merger will go into effect at the close of the present school year. In the meantime the work of the Institute will proceed as heretofore.

"It is expected that two other schools will be embraced in the general plan in addition to the School for Graduate Musical Study now in successful operation by the Juilliard Foundation. One school will be for the special purpose of training teachers, supervisors and directors of music, and negotiations are pending with an established educational institution to cooperate in this important field of work. The other school



Dr. Frank Damrosch, Director of the Institute of Musical Art

will be for the training of children of musical ability and promise along lines that have been tried and approved."

The board of trustees of the Institute of Musical Art issued the following statement:

"The board of trustees of the Institute of Musical Art, with the full and cordial approval of the Institute's founder, James Loeb, and its director, Dr. Frank Damrosch, have unanimously voted to cooperate with the trustees of the Juilliard Musical Foundation so that the Institute shall become one of

[Continued on page 23]



American Artist Again Proves His Operatic Mettle—Gowns versus Costumes, and the Futility of Arguing with a Lady—Titles in Recital and One Way of Paying an Old Debt in Music—Quenching the Thirst of London's Patrons of Symphony—Houdini's Rival Again Proves Her Skill—Kahn Denies a Rumor and Scotti Has a Birthday

Dear MUSICAL AMERICA:

LAWRENCE TIBBETT'S very striking success as *Neri* in "La Cena Delle Beffe" is the talk of the Metropolitan. It received much attention from the daily press, and but for a conflict of dates, doubtless would have had more. As it happened, Arturo Toscanini was electrifying an audience at the same hour in Carnegie Hall, and all the "first critics" were there. Having duly recorded their impressions of the operatic version of "The Jest" at its American premiere, when Titta Ruffo was cast as *Neri*, they doubtless felt that the Toscanini concert, which included a tone poem being presented in New York for the first time, had the first call upon their services. Their assistants praised Tibbett very heartily. They never, however, have quite the leeway of their chiefs in acclaiming something out of the ordinary, and are far more cautious in the use of superlatives.



THE Italian novelty at Carnegie Hall turned out to be commonplace music, in spite of Toscanini's fervid performance of it, whereas Tibbett again wrote history for the American artist, with a personal triumph that approached his "Falstaff" furore of last season. This finely gifted young Californian is proving that he is best in rôles which give opportunity for character portrayal, and I, for one, predict that he will go far in this direction.

As *Neri*, he did not, of course, hurl out into the house any such thunderous tones as those of Ruffo, whose voice is probably the most voluminous of any baritone in opera today. But Tibbett's was an exciting impersonation by reason of the fire with which he invested both his singing and his acting. It had a fine edge, so to speak, that gave it quite a different aspect from the much blunter and burlier force of Ruffo's characterization.

I shall not attempt to say that one was better than another. The appeal made in one instance was not the same as the appeal in the other, and I have no doubt that different elements among opera patrons reacted differently.

But one thing very clearly was established. The "Falstaff" incident a year ago was no flash in the pan. This young American has real operatic gifts of no common order. When given the proper coaching (for he is still relatively new to the stage) he is able to fling himself into a rôle with an intensity and an abandon that result in a highly vitalized performance.

And how musically he uses his voice! In the most frenzied declamation it retains an instrumental resonance. Its volume is not unusual, but the placement is so secure, the emission so free, and the timbre so vibrant, that it cuts through surges in the orchestra that would obliterate larger but less pointed organs. His diction, too, has a clean bite that many another operatic artist has reason to envy.

I would say that the chief problem ahead of him is one of make-up. His cast of features does not lend itself readily to the operatic transformations that come so easily for some artists. Take his German colleague, Gustav Schützendorff, for instance. What a change from his *Beckmesser* in "Meistersinger" to his *Prince Ottokar* in "Freischütz," or his *Faninal* in "Rosenkavalier" to his *Caliph* in "The Barber of Bagdad." Not all of this is mere art in make-up. There are types of faces which greatly simplify make-up, others which complicate it; with no reference whatever to a singer's natural good looks off the stage.

But with sufficient study and skill all such difficulties are overcome. I would say that Tibbett is making excellent progress in this phase of his stage art, though I am told that his rehearsal make-up for "The Jest" was better than the one he presented at the performance.

A striking detail was his appearance stripped to the waist in the scene of the tormenting of *Neri* in the prison. Remembering the fuss caused by Chaliapin's similar appearance in "Mefistofele" at the time of the Russian's American debut in 1907, I could only reflect on the squeamishness of the opera-goers who protested at that time.

Tibbett, I am led to believe, has not a little of Chaliapin's talent. Ernest Newman, indeed, declared his *Ford* in "Falstaff" the finest bit of acting he had seen in New York after Chaliapin's "Boris." With the subtlety of a Chaliapin goes boldness, and with both goes vocal eloquence.

As *Ford*, and again as *Neri*, Tibbett has disclosed not a little of these same qualities.

Today he is a shining example of what the American singer, American-trained, with no experience abroad and with no previous fame, can attain in the much coveted domain of opera, in competition with the best and highest priced artists the Old World can produce.



IF there is any one thing more futile than all other futilities, it is to argue with a woman about her attire.

This applies to feminine artists and their costumes quite as much as it does to your wife, your daughter, your sister or your grandmother and the garb of everyday.

So, it is with the knowledge that no one of the dear ladies will pay the slightest heed to my protests that I lift my voice again against the habit of gowning, rather than costuming, our opera stars of the first magnitude.

Almost every week brings some additional annoyance of this kind, as the primae donnae flash into our eyes with an array of plainly designed to exhibit their beauty and their modishness rather than to conform to the period and relative position on the social ladder of the character portrayed.

Only the other day I was talking with a soprano who is eagerly awaiting the time when she will be called upon to sing a rôle in one of the season's novelties that, so far, has been entrusted to another. You know, of course, that Mr. Gatti always has at least two singers available for each part, though the second one may have to wait a long time for opportunity to appear in it.

This artist seemed to be interested chiefly in the dress she was to wear. It was "simply stunning," she told me, and she then proceeded to describe it in detail and with evident relish.

So far as I could tell from the description, it was utterly untrue to the costumes of the time, and I told her so. To back up my objections, I pointed out that, for me, one much admired soprano

had almost ruined a certain rôle in which I had always admired her, by discarding the simple, but tasteful and correct costumes she formerly wore, and substituting more vivid and fantastic "creations" that were out of character.

My friend, the artist, was shocked that I should say such a thing.

"Why, man," was her pitying rejoinder, "those costumes came from V—'s," the name of a famous Parisian couturier."

After that, what was there to be said? I could only recall a nonsense verse of nursery days, which ran:

"This is the strangest, queerest world,"

Remark'd the Apogee,
"It's two per cent of earth
And ninety-eight futility."



IN my mail I find what to me is an altogether unreasoning protest against Europeans using titles of nobility in appearing as musicians in this country. My correspondent seems to think that it is shocking bad taste for a prince or a princess, a duke or duchess, a count or countess, or a Sir or Lady So-and-So to advertise the Old World designations when playing or singing in public, and that Americans are being false to their democratic ideals in flocking to hear these artists, if they are so advertised.

To my mind, there could be no better illustration of the triumph of American principles of equality than the appearance of a titled individual in our concert halls, where only merit will have any real influence in enabling that person to maintain himself. A title may arouse some little curiosity at the time of a first appearance, though it is easy to exaggerate its influence even as a publicity factor. But unless the aspiring artist has something to give that would have gained success for him anyway, there is no likelihood that he will continue to figure in our music. There is not the awe of titles there was a generation or two ago, and I do not think the people who support concerts will pay money a second time to hear an inferior pianist, violinist or singer because the name is prefixed by "Count" or "Prince," any more avidly than if they beheld "Doctor" or "The Reverend" on the billboards.

Forced to earn their own livelihood for the first time, it is but natural that some of the "blue bloods" of Europe should turn to music, for in frequent instances they have been given sound training in the art and also have a natural aptitude for it. Besides, they are linguists and possess the poise and bearing for public appearances.

If they make good, they should have our admiration, and I, for one, cannot lash myself into any particular frenzy of resentment over their retention of the names by which they have been known abroad.

Perhaps, after all, music is only paying a back debt. For many years the noblemen of Europe financed music as private patrons of composers, string quartets, orchestras and opera houses. Now that changed conditions have forced some of them to turn their talents to the making of a livelihood, who will grudge them the small prestige—if, indeed, it amounts to that—of a title, in trying to put their musical gifts to some practical personal use?



I HAVE before me a clipping from a Waterbury, Conn., newspaper containing an advertisement announcing a concert by the Cincinnati Symphony as "An Oasis in Waterbury's Musical Sahara." Another bears the intelli-

gence, in type that is sufficiently large and black, that "The Spirit of Beethoven will descend into the Temple of Mars (Armory), temporarily transformed into a Temple of the Muses," with the further information that "A Feast Will Be Served to the Musically Starved Populace of Waterbury," the music to include a work by "the Still Living Greatest Spanish Composer, De Falla."

From Waterbury to Aix-la-Chapelle and London is quite a jaunt, but with oases, feasts and "still living" composers in the mind, I would direct your attention to the music news of the day in those strongholds of culture and the arts.

In Aix-la-Chapelle an enthusiastic audience is discovered calling for the composer to come before the curtain, while applauding a performance of Handel's "Rosalinde."

From London is flashed the intelligence that most English operatic singers eat heartily and consume a tankard of ale before making a public appearance. It is related how a famous baritone and a famous tenor (unnamed) sat down together to a huge meal of tripe and onions and stout, topping off with large cigars, and how a delicate coloratura soprano swears by a steak and a baked apple.

But what doubtless was of more vital importance as news was the first public revelation of the connection between the choice of music played and the beverages consumed at Queen's Hall. The following was outlined ex-cathedra, by the bartender, who for thirty years has been the dispenser of liquid recuperation at this abode of symphonic music:

Wagner—fifteen times as much beer served as when a mixed program is given.

Johann Strauss — wine; Richard Strauss—spirits.

Mendelssohn—Beer and whiskey.

Mozart—Very little drink sold.

Apparently, the slogan of the "bone dry" prohibitionists in America ought to be that of "More and better Mozart" in our concert halls.



DAME Nellie Melba has been continuing her voyaging about the Continent, and each new visit is prolific of some more or less startling news item. Not long ago the famous coloratura was reported to be going to run for the British Parliament. The latest report has her extending gracious hospitality to the artist folk of Paris at a reception.

She sang some of the old favorites of her repertoire. And now comes the revelation!

Dame Nellie is "thinking of"—it is not quite definite—making a farewell appearance at the Paris Opéra in April.

Whether the artist's proposed tour of England will definitely mark her retirement from the stage is, of course, subject to the eternal feminine privilege of mind changing.

One "farewell" tour often deserves another—as Adelina Patti demonstrated and re-demonstrated long ago.



EVANSVILLE, Indiana, is the latest city to have experienced a leginska.

For the sake of our European readers, we will explain that a leginska is neither a new variety of Kansas cyclone or a dance that is an improvement on the Charleston.

It is the copyright title of a variety of disappearance-act which has become more celebrated than the escape from the packing case that is styled a houdini.

Some of us, in days to come, may lord it over our fellows because of having been present at the first and original leginska. "It was thus and so," we will say, in impressing upon our friends

[Continued on next page]



[Continued from preceding page]

our own superiority because of having been a "first nighter," so to speak, in the drama of "Will she Play, or Will she Not?"

I was talking it over with a great pianist—one of the very greatest, in fact—and he commented with some asperity on the absurdity of a situation whereby an artist who played a hundred recitals in Carnegie Hall was never referred to on the front pages of the dailies, while another who missed playing just one concert was put there forthwith.

The only really valid answer to such a protest is that, never having been a daily newspaperman, the great pianist naturally could not be expected to understand.



IN the midst of his planning for the new Metropolitan, Otto H. Kahn has felt obliged to deny again the rumor that Morris Gest is to succeed Giulio Gatti-Casazza as generalissimo of the opera house. The mere fact that Mr. Gatti's contract was only recently renewed and has two years more to run, doesn't seem to be of any importance to those who are spreading the impression that he is keeping his suitcases packed for a hurried departure to Italy at almost any moment.

But as the story found its way into print, Mr. Kahn apparently felt obligated to lay another wraith, weary as he must be of having to refute reports that have no basis in fact.

As one of those who have made possible Mr. Gest's most notable achievements, such as the "The Miracle" and the importation of the Moscow Art Theater and its Musical Studio, as well as chairman of the board of directors of the Metropolitan, it may be assumed that he knows whereof he speaks.



YOUTH must be served!

Antonio Scotti had a birthday surprise party the other evening. As a young singer on the threshold of a promising career, this Italian baritone may be said to be gaining quite a foothold in New York, and it is a pleasure to note that his friends are of the sort to encourage him to go ahead and make the most of his lyric and dramatic gifts. Which birthday this was, is not important, but it is said that he is even younger than he admits.



THE learned W. J. Henderson, in lamenting the tendency of some present day singers to split the ears of the groundlings with outbursts of unduly enlarged and driven tone, regards this as only another manifestation of the jazz age. If he is right, why not try on the human voice some of the jazz devices invented for producing new and novel effects from the instruments. Imagine the results, for instance, of Gigli singing through his derby, or Ruffo—heaven save the mark—provided with a megaphone, says your

McPherson

NOTABLE VISITORS IN SEATTLE EVENTS

Levitzki and Onegin Among Recitalists — Quartet Program Pleases

By David Scheetz Craig

SEATTLE, Jan. 23.—Mischa Levitzki, pianist, gave the first important concert of the New Year on Jan. 13, in the First Presbyterian Church Series.

Marcel Grandjany, harpist, appeared at the Holy Names Academy, Jan. 14, in an interesting program. Mr. Grandjany is conducting a class at the Cornish School.

The second attraction in the Ladies' Musical Club Course was Sigrid Onegin, contralto, who made her Seattle debut under favorable auspices and was heartily received. Franz Dorfmueller was accompanist.

Three major attractions on Jan. 19 commanded large audiences in each instance. The Spargur String Quartet gave the third concert of its 1925-26 series, playing Haydn and Borodin quartets and a group of smaller numbers. The personnel continues as before: John M. Spargur and Albany Ritchie, violins; E. Hellier Collens, viola, and George Kirchner, 'cellist.

The second event of the evening was the winter concert of the Ladies' Lyric Club, over fifty strong, under the baton of Graham Morgan. Arthur Johnson, tenor, of Portland, accompanied by May Van Dyke Hardwick, was the assisting soloist. Harris' "Wreck of the Hesperus" was the principal number of this women's chorus.

The third event on this date, was a concert by Knut Ohrstrom, Swedish tenor, who was assisted by the Svea Male Choir, under the direction of Philip Hillstrom. Hattie Edenhelm was accompanist.

The January members' meeting of the Seattle Music Art Society was devoted to consideration of the life and works of César Franck. The program was conducted by Pearl McDonald, who had the assistance of Gwendolyn Geary Ruge, Ethel Hawthorne Ross, J. F. Wiederrecht, Marjorie Miller, Arville Belstad and Ethel Poole Morck, in musical demonstrations.

Among those who have presented students in recitals recently are Ora Kirby Barkhuff, whose piano pupils attracted a large audience to the Y. W. C. A., Jan. 15, and Jacques Jou-Jerville, who introduced a number of vocal students at the Cornish School.

Marjorie Miller presented a talented Japanese pupil, Masa Furuya, in a violin recital on Jan. 17. Mendelssohn's Concerto was the principal offering. Elizabeth Childs was at the piano.

The Women's Century Club introduced two local musicians in the first formal concert under its auspices on Jan. 15, Emily L. Thomas, pianist, and Robert Lovell Wilson, baritone.

SYRACUSE SUMMER COURSE

College of Fine Arts Announces Classes for Holiday Season

SYRACUSE, Jan. 23.—The College of Fine Arts at Syracuse University will offer, in the summer of 1926, six-week courses in piano, voice, violin, organ, grade music methods, high school music methods, elementary and advanced sight singing and ear training, elementary and advanced harmony, counterpoint and composition.

The heads of the various faculties in the winter session have been engaged for the summer session. Dr. Adolf Frey and assistants will teach piano; Dr. William Berwald, counterpoint, advanced theory and composition; Conrad Becker, violin; Lowell M. Welles, voice, and Zeno Nagel, public school music. These teachers will be assisted by members of the winter teaching staff.

Music students will be given practice facilities on both grand and upright pianos and on the four pipe-organs in the College of Fine Arts. The Teachers' College of the University will offer complete courses in all educational subjects demanded by the State Boards of Education. Over 150 courses will be offered in liberal arts subjects. All music students are eligible for any of these courses.

Orchestra Honors Memory of Late Patron

SAN FRANCISCO, Jan. 23.—Alfred Hertz and the San Francisco Symphony gave a magnificent performance of Strauss' "Death and Transfiguration" in memory of Emanuel Siegfried Heller, one of the founders and ardent supporters of the San Francisco Musical Association, on Jan. 15 and 17. The Haydn "Clock" Symphony, also on the program, was refreshing in its simplicity. The Delius "Dance Rhapsody" which followed, was interesting, delightful, and well played. This was its first performance in San Francisco.

MARJORY M. FISHER.

PADEREWSKI PLAYS TO PITTSBURGH HOST

"Butterfly" Sung by Miura and Co-Artists to Applause

By William E. Benswanger

PITTSBURGH, PA., Jan. 21.—Ignace Jan Paderewski gave an all-Chopin program in Syria Mosque on Jan. 15. His audience jammed every nook in the large hall and numbered about 4000. It was a typical Paderewski audience—attentive, and rapt in every move of the master's playing. Among the larger works played were the Fantasia and the B Flat Minor Sonata. May Beegle managed the concert.

Tamaki Miura and her co-artists presented "Madama Butterfly" before a large audience in Syria Mosque, on Jan. 19. The Japanese prima donna received a warm reception. Aldo Franchetti, conductor, led his forces well. Others in the cast were Julian Oliver, tenor; Graham Marr, baritone; Ada Paggi, contralto, and Yolanda Rinald, soprano.

On Jan. 21, in Carnegie Music Hall, a debut recital was given by Madge Amicone, soprano. The program was successfully presented. Miss Amicone was assisted by Elias Breeskin, violinist.

SOUTHERN EISTEDDFOD IN BIRMINGHAM PROJECTED

Prizes Offered for Competitions in Music and Other Arts—New Band- stand Planned

BIRMINGHAM, ALA., Jan. 23.—A Southern Eisteddfod is announced to take place in Birmingham about May 1. Plans have been instituted by the Allied Arts Club of this city. Mrs. W. J. Adams is general chairman of the committee on arrangements, which includes over 100 leading citizens. Ferdinand Dunkley, president of the Allied Arts Club, is chairman of the program committee.

About 120 prizes are offered in music, arts and crafts, literary and musical composition, expression and dancing. The subjects for competition are mostly open to residents of Alabama, Mississippi, Louisiana, Florida, Georgia, Tennessee, North and South Carolina. Competitions for those of school age, however, are only open to residents of Alabama or those attending Alabama schools.

Musical competitions will include vocal and instrumental solos and ensemble numbers for singers and instrumentalists. Three musical composition prizes are offered. George B. Ward offers a prize for a pageant suitable for production at his "Roman Temple of Vesta" residence on Shades Mountain. Another prize is for a design for a bandstand, upon specifications suggested by the music consultant of the Playground and Recreation Association of America and the superintendent of Parks and Recreation of Birmingham. Erle Stapleton is chairman of the music section. Capt. Jack Phillips is chairman of the finance committee which has underwritten the expenses.

The Eisteddfod received the unanimous indorsement of the Alabama Junior Chamber of Commerce at its recent convention in Anniston.

FERDINAND DUNKLEY.

BUFFALO APPLAUDS LOCAL ORCHESTRA

Kreisler, Giesecking and Roland Hayes Give Recitals

By Frank W. Balch

BUFFALO, Jan. 25.—The Buffalo Symphony gave a concert Sunday afternoon, Jan. 17, before a large audience in Elmwood Music Hall.

Helen Garrett Mennig, pianist, appeared as soloist, and gave a finished performance of the Liszt E-Flat Concerto. The orchestra, Arnold Cornelissen conducting, performed in splendid style Tchaikovsky's Fifth Symphony.

On Jan. 21, at the Playhouse, the Buffalo Chromatic Club gave its second concert in less than a week when it presented Walter Giesecking, pianist, in his American debut. The first impression of the visitor was a most favorable one. In a program of Schumann, Bach and the twelve preludes of Debussy he proved himself a pianist of whom much may be expected.

Roland Hayes, tenor, made his second appearance in Elmwood Music Hall, Friday, Jan. 15, under the local management of Musical Arts, Bessie Bellanca, manager. He gave a memorable program to a mammoth audience that gave many vigorous signs of its approval.

Fritz Kreisler gave a concert in Elmwood Music Hall, Monday, Jan. 18, under the management of Michael-Kraft. He attracted a great throng of admirers, repaid them with an excellent program, generously enlarged.

On Jan. 16, at the Playhouse, the Buffalo Chromatic Club presented James Friskin, pianist, in a program of Bach, Brahms and Debussy compositions, to which numerous encores were added. The recital was a return engagement.

CINCINNATI SYMPHONY HEARD IN RADIO SERIES

Fritz Reiner's Forces Engaged for Four Broadcast Concerts by Chamber of Commerce

CINCINNATI, Jan. 23.—A series of community radio concerts is being broadcast every Monday night from Station WSAI, under the auspices of the Cincinnati Chamber of Commerce.

Fred Smith, director of the concerts, has announced that the Cincinnati Symphony, conducted by Fritz Reiner, in addition to two concerts already given on Nov. 30 and Jan. 18, will be heard again over the radio on March 1 and April 5.

Old Italian music was a feature of the orchestra's concert on Jan. 18. Jane Upperman, soprano, and George Weber, tenor, were engaged as soloists, as was also Joseph Vito, solo harpist of the orchestra.

Among the soloists who have already appeared on these Cincinnati community programs are Fred Patton, baritone; Grace Kerns, soprano; Oliver Smith, tenor; Ethel Jones, soprano; Alma Beck, contralto; Marguerite Melville Liszniewska and Mieczyslaw Münz, pianists, and Ary Van Leeuwen, flutist. Among those to be heard at future concerts will be Francis Macmillen, violinist, and Jeanette Vreeland, soprano.

Pittsburgh Musicians' Club Election

PITTSBURGH, PA., Jan. 25.—The annual meeting of the Musicians' Club of Pittsburgh was held at the Ruskin on Jan. 15. The following are the officers elected for 1926: Harvey B. Gaul, president; Ralph Lewando, vice-president; Charles A. H. Pearson, secretary; Otto C. A. Merz, treasurer, and E. Curtis Clark, Daniel R. Phillippi and Burt McMurtrie, directors. After the business meeting the club members attended the Paderewski recital at Syria Mosque.

WILLIAM E. BENSWANGER.

Mme. Gruenebaum Gives Musicales

PADUCAH, KY., Jan. 23.—A musicale was given recently by Mme. Dryfuss Gruenebaum in her studio, remodeled after a French salon in a color arrangement of mauve, mulberry and silver. These concerts are given by Mme. Gruenebaum by invitation only. For her opening event she secured the services of Mme. Andrew Sherriff (Virginia Listemann) of Chicago, who gave an interesting program of some twenty numbers. Mme. Gruenebaum was the accompanist, playing with taste and understanding.



Act 1



STRAUSS PEYTON



Act 4

GALLI-CURCI

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Appearance**



ENSEMBLES and joint recitals led the way in the concert rooms last week, the New York Trio, the Flonzaley Quartet, the San Francisco Chamber Music Society and the Barrère-Richards combination all being heard in programs of decided interest. Marya Freund gave one of her unusual programs, and Reinold Werrenrath was acclaimed in a recital of some of his most successful numbers. Ethel Newcomb won golden opinions in a well-chosen list, and Nevada Van der Veer was welcomed in a fine program in Carnegie Hall.

Mr. Münz Appears

Mieczyslaw Münz, a pianist who has earned an enviable reputation during a comparatively brief sojourn in this country, gave his first recital of the season in Carnegie Hall on the evening of Jan. 18. The program's most ponderable item was the F Sharp Minor Sonata of Schumann; a Rachmaninoff group of three Preludes and a like number of Etudes Tableaux, an Impromptu by Labunski, and the extremely difficult and, for that reason, neglected "Gypsy Songs" of Tausig, completed the list.

Mr. Münz has revealed more of his personality on other occasions, one thought, but he has rarely been as successful in the delicate business of tone painting. If there were not a great number of thrills to be derived from his playing, there was undoubtedly the satisfaction that comes with hearing good music expounded with taste and intelligence, and by a fine pianistic instinct. His reading of the Schumann was beautifully polished, his ability to spin an unbroken line, remarkable, but Mr. Münz never let himself go emotionally.

Technical fluency and lots of rhythmic "punch" distinguished Mr. Münz' delivery of the Rachmaninoff numbers. The Labunski Impromptu, dedicated to Mr. Münz, and played from manuscript, was rather reminiscent of Mr. Herbert Williams, of Williams and Wolfus, playing the "Fisher's Hornpipe" with the right hand, and "Yankee Doodle" with the left. It won clamorous applause, however, and was repeated. W. S.

New York Trio

A strictly conservative program was given by the New York Trio, Clarence Adler, piano; Louis Edlin, violin; Cornelius van Vliet, cello, at its second subscription concert of the season in Aeolian Hall on the evening of Jan. 18. Tchaikovsky's "Elegiac" trio, completed in January of 1882, was the most modern work presented, following with chronological correctness Beethoven's A

Major Sonata for piano and cello, which was preceded by Haydn's Third Trio in C.

The readings of the associated players, notable for clarity, technical ease and musicianly taste, traced an ascending emotional curve that sprang from the serenity of Haydn and terminated in the lyrical sorrow of Tchaikovsky. Nikolai Rubenstein was the friend for whom Tchaikovsky mourned, though he veiled identity in the dedication "to the memory of a great artist." The New York Trio, with permissible interpretation of the inscription, dedicated this performance to the memory of Rafael Joseffy. B. L. D.

Parish Williams in Recital

Parish Williams, baritone, who made a New York début in 1919, and who has been heard here since, re-appeared in the Town Hall on the evening of Jan. 18, with Richard Hageman at the piano.

Mr. Williams began his recital with a stereotyped and uninteresting group of antique songs which he did not sing particularly well. With his second group, however, songs by Schumann and Schubert, unfamiliar excepting "Ungeud," he caught hold and gave really gripping performances of some very fine numbers. The third brace was Hübner's "Croquis d'Orient" atmospheric songs of some interest, and the final group, songs by Holst, Bryan ("The Persian Coat," a good number), Buzzi-Peccia, Carpenter and Deems Taylor's "Captain Stratton's Fancy" to end with.

With a voice limited in range and volume, and of a quality that would seem the result of injudicious training, Mr. Williams achieves creditable results through a very obvious sincerity and an intention in the matter of interpretation that atones for less-fine vocalization. J. A. H.

Callow-Self Recital

Frances Marie Callow, harpist, and Anita Self, soprano, gave a joint recital at Chickering Hall on Jan. 18. Miss Callow played a group by Bach, consisting of Gavotte, Air and Bourrée, numbers by Renée, Pierné and Zabel, and arrangements by Perilhou and H. Cady. In these she revealed dexterous technique, musicianship, imagination and feeling for effects.

Miss Self's list was not conventional, having a Mexican group, including two traditional pieces, called "Cefiro" and "Carmela"; "Encantadora Maria," "Oaxacan," and "Fada das Romarias Cancoes de Coimbra." Her last group, sung with harp accompaniment, contained a Gaelic "Mother's Lament." There were also songs by Gretchaninoff, Borodine, Schindler, Woodman, Rogers and Spross. Miss Self disclosed a voice of pleasing musical quality, especially lovely in the upper tones. She has a refined, intelligent delivery and sings true to pitch. G. F. B.

Flonzaley Quartet

A capacity house heard the Flonzaley Quartet at the second of its three seasonal New York concerts on the evening of Jan. 19 in Aeolian Hall. The program consisted of Haydn's F Major Quartet, Op. 77, No. 2; a manuscript quartet by Frederick Jacobi, and Beethoven's F Major Quartet, Op. 135.

Mr. Jacobi's Quartet was given its first public audition in New York, though it has been played elsewhere by the Flonzaleys this season. It was written in the summer of 1924, and had its première performance in October of 1925 in San Francisco, at the hands of the Chamber Music Society of that city, to which it is dedicated. In two of its three movements, free use is made of American Indian themes, those of the second movement having been taken from "The Indian's Book" of Natalie Curtis, and those of the third having been noted down by the composer from ritualistic songs of the Navajos and the Pueblo Indians of Santa Clara and Tesuque.

The work has been revised by Mr. Jacobi recently, and the changes which he has made have materially strengthened it. In the original score, there was a marked spiritual dichotomy between the subjective quality of the first two movements and the objective picturesqueness of the finale. The introduction of a new section in the finale has linked that movement to the second and unified the composition. Other minor alterations have been made in instrumentation.

In this quartet, Mr. Jacobi has written music that impresses one as profoundly sincere. For all its outward guise of aboriginal themes and rhythms, it is markedly personal in its emotional expression. The poignancy of suffering speaks in the rebellious *Allegro Furioso* and in the threnodic *Lento*. Economy of material and conciseness of statement are admirable features of its skilful structure. In his treatment of Indian motives, the composer has wisely refrained from harmonic elaboration, retaining the primitive quality with distortion.

Adolfo Betti, Alfred Pochon, Nicholas Moldavan and Ivan d'Archambeau played in the characteristic Flonzaley form—with authority, fine tonal balance, and artistic sensitiveness in the minutiae of inflection and color. R. C. B. B.

Ethel Newcomb Plays

Thanks may be accorded Ethel Newcomb, who gave a piano recital in Aeolian Hall on the afternoon of Jan. 19, for remembering that Schumann wrote other things besides the "Carnaval," "Papillons," "Warum?" and the Symphonic Studies. Miss Newcomb played the admirable "Faschingschwank aus Wein" and the great Toccata in C, and was remarkably successful in giving the former its true romantic savor. She delivered the "Faschingschwank" spontaneously, happily realizing the necessity for variation of moods. The Toccata—who shall gainsay Honeker's dictum, that it is "the greatest double note study in existence"—seemed a trifle heavy-handed and deliberate, qualities which also militated to some degree against the Rondo of Beethoven's "Waldstein."

Miss Newcomb played charmingly a Mozart number of unholy length and was appropriately merry with Haesler's Gigue. Her tone was especially beautiful in Rachmaninoff's G Major Prelude, although it was always pure and unforgotten, even in climactic moments.

d'Indy's Laufenburg Waltz, laughably conventional and laced up in the fashion of the gay musical '90's, was neatly de-

livered, and Stravinsky's early Study in D provided a tranquil finale. W. S.

Paul Parks' Début

One of the most auspicious débuts of the season was made by Paul Parks, baritone of this city, in the Town Hall, on the evening of Jan. 19. Mr. Parks is unusually well equipped in the matter of voice and he has mastered many of the subtler aspects of the vocalist's art. He sings with freedom and complete absence of affectation. His diction is all that could be asked.

The program was an exacting one, beginning in the traditional manner with old Italian numbers, on this occasion by D'Astorga, Falconieri and Legrenzi, which Mr. Parks sang with a real idea of legato and phrasing. In a German group, Bach's "Komm, Süßer Tod" and Brahms' lovely "Botschaft," also "Four-drain's "Chevauchée Cosaque," among the French numbers, were specimens of singing worthy of especial praise.

Mr. Parks revealed his excellent ability to capture atmosphere and color in three songs by the late and lamented Griffes, whose "An Old Song Re-sung" has rarely been so thrillingly delivered. In the final group a stunning new song, "Miniver Cheevy" by Wintter Watts, won instant favor. Mr. Parks' voice remained fresh throughout a list which was augmented by seven extras. More will be heard from him. W. S.

Phyllis Archibald

After having gained the friendly approval of several New York Symphony audiences, as the result of appearances with Walter Damrosch's forces in a Wagner program and "The Children of Bethlehem," Phyllis Archibald, English mezzo-contralto, essayed her first New York recital in Aeolian Hall the evening of Jan. 20. She sang in French, German and English a program that was representative of a wide variety of styles. It ranged through Gluck, Handel and Beethoven to Brahms, Strauss, Erich Wolff, Franck, Saint-Saëns,

(Continued on page 22)

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2. Music, When Soft Voices Die	Henry Holden Huss
3. The Appeal	Eugene Goossens
4. Melancholy	Poem by Sir Thomas Wyatt (16th Century)
5. Phylomel	Poem by John Fletcher (16th Century)
III.	Eugene Goossens
1. Calmes, aux quais desert	Joseph Jongen
2. Chanson Perpetuelle	Ernest Chausson
3. Nocturne	Guillaume Leken
IV.	A. Gretchaninow
Fenilles Mortes	(a) Les Fenilles Tombent
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From **THE BOSTON TRANSCRIPT**, Dec. 14, 1925

GIANNINI

Mistress of Song

It is a good world after all—that queer world of the concert hall; for into it may pass youth, newcomers, fresh deserts and delights. Through it may drift the “veteran-singers,” dragging at each remove a lengthening chain of declining powers. Within it may sit enthroned the established singers repeating for the twentieth time their wonted virtues. Down the wind they both go, and helter-skelter before a voice in young prime, directed by practiced wisdom, winged with temperamental ardor.

MISS DUSOLINA GIANNINI

was thrilling discovery when she sang, for the first times at Boston, in Symphony Hall, last winter. Yesterday, when she returned thither, **SHE WAS AS THRILLING AFFIRMATION**; since every promise stood maintained, enlarged, enriched. A year ago, at her own concert, none too numerous an audience heard a risen singer with eager curiosity and warm admiration. On Sunday afternoon a much increased company listened to an illustrious singer, by clear proof ranked and confirmed. Mr. Koussevitzky, Mr. McCormack, Mr. Kreisler might have envied the applause—far-spread, spontaneous, persistent, of pleasure and praise compact. Miss Giannini had already lengthened the program by extra numbers; but at ten minutes after five the audience was settling comfortably into a second concert.

As she now reenters,

MISS GIANNINI

is that rarest apparition in the concert-hall—A SINGING VOICE THAT IS BOTH FRESH AND RIPENED; A MUSICAL MIND THAT PERCEIVES, DESIGNS AND MEASURES; A MUSICAL IMAGINATION TO DISCOVER, RESPOND, CHARACTER AND TRANSMIT; A SUFFUSING AND, AT NEED, A DRAMATIZING FIRE THROUGH WHICH MELODY AND RHYTHM, POETRY AND PASSION ALIKE BEAT AND GLOW. Her voice ranges from the lower depths of “Divinites du Styx” in Gluck’s “Alceste” to the florid heights of Verdi’s “Ernani, involami.” **THROUGHOUT THIS LONG COURSE IT IS BEAUTIFULLY SMOOTH, EVEN, LUSTROUS.** At one extreme it is unclouded; at the other unsharpened; between it runs crystal-clear and crystal-sensitive. It flows to whatever pace Miss Giannini and the music choose; it takes color from their every suggestion. An instant modulation or sensation flecks it; no less it sustains both tone and mood. Upon this voice

MISS GIANNINI

bestows the abilities of a born and practised singer; the wisdom of an instinctive and instructed musician. **THE LISTENER ALMOST HEARS HER MIND CONDUCTING HER SONG; REJOICES THAT SHE HAS RIPENED LATE AND RIPENED POISED.** She shapes tone, from phrase to phrase enchains melody, distributes rhythm, graduates, shades, diversifies—and the captious may not once demur. From every physical means she draws the due service. **HER EAR IS AS SENSITIVE AS HER THROAT;** through both from beginning to end of a song her mind proportions, unifies and culminates it. **SINCE THE PALMIEST DAYS OF MME. CULP AMERICAN CONCERT HALLS HAVE HARDLY KNOWN SUCH VOCAL ACCOMPLISHMENT.** Mme. Sembrich has not merely schooled a singer, she has also bred a musician.

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Economic Factors Seen as Menace to Opera

By Hiram Blauvelt

ECONOMIC menaces are seen at work against the existence of lyric drama as a form by Harald André, former régisseur of the Royal Opera House at Stockholm, who is now visiting America. Mr. André, who is making a study of American grand and light opera, is a well-known authority on operatic production. He has done much to modernize the art in Scandinavia.

"I was very much surprised to find opera in the same critical state in America as in Europe and elsewhere," says Mr. André, "for, surely if there is one country in the world where one would think opera could be made to pay for itself, it is the United States. I cannot but believe that the same causes which are making opera uneconomic abroad, are to a large extent responsible for the huge deficits suffered by the opera companies in this country. The condition of opera in Sweden, for instance, at the present time illustrates very well what is going on all over the opera world, if I may draw that parallel."

Mr. André explains that in Sweden, for example, the producer is practically forced by tradition each year to give forty old operas, which people have probably seen several times, so that they are thoroughly accustomed and familiar with all the settings, costumes and artists. Among this number, there are probably time and money enough to give only three new stagings of either new or old operas a year. In addition, convention demands a certain number of German operas in every annual repertoire. These require much rehearsal time. It takes five hours just to sing some of them through and almost a hundred hours of rehearsing to put on the "Nibelungen Ring." Withal the attendance is seldom good.

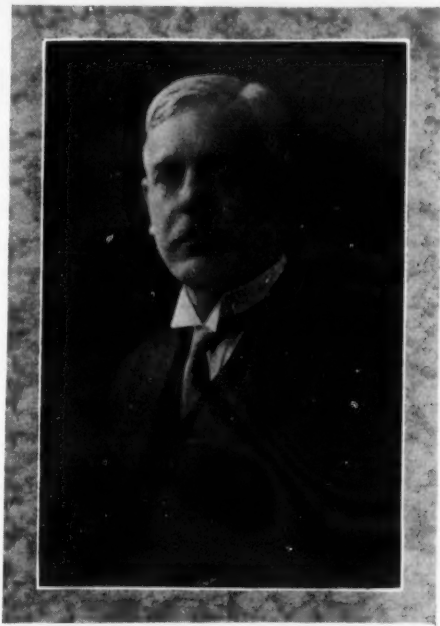
In Europe the opera season is often too long, it being about ten months in Stockholm. It is impossible to keep up public interest for such a long time, and the musicians, conductors and artists inevitably grow stale, says Mr. André. Some countries require opera to be sung in the tongue native to it, a practice of which Mr. André heartily disapproves, for the phrases do not fit the notes, and the tendency is to restrict the rôles to national artists and singers, whereas opera should be open to the international artists of the world.

Dearth of New Operas

Mr. André further laments the fact that there are so few new or recent operas. Is it a dead art? Are young composers discouraged from composing operas because of the difficulty of get-

ting them produced? He does not think we should content ourselves with the old standard operas.

"It is ridiculous," says Mr. André, "that our artistic and æsthetic taste should run along these museum-lines of ten to twenty-five years ago, which are the most recent operas popularly given



Harald André

today. For instance Debussy's 'Pelléas and Mélisande,' commonly considered one of the newest operas, was composed in 1902. Richard Strauss' 'Salome' was composed in 1905, 'Jewels of the Madonna' in 1911. For the most part our operas and their stage settings date back at least a quarter of a century. Can it be possible that all other forms of art, science and literature have moved on, leaving opera far behind? Unless operatic production progresses, as the time and taste in which we live advance, we cannot hope to save it as an art.

"The answer is, of course, that everywhere opera is facing huge deficits, and some good angel must 'pay the piper.' In America it is usually the board of directors and public subscription; abroad it is usually the State. Last year the Royal Opera cost Sweden about \$500,000, in addition to the rental of the Royal Loge at \$15,000 annually. It is quite possible the State will find other more important uses for the money there, as well as in other European countries, in which event, the institution of Grand Opera must crumble and collapse from lack of the 'sinews of song.'

"The situation is very serious in Sweden," continues Mr. André, "and the State is trying to make up its mind slowly as to just what it will do. Opera is not drawing the public, otherwise the State could justify the expenditures for it, by charging the account of musical education for the people. Where there are no pupils, but only empty seats instead, there can be no education, which is the great problem confronting almost every European opera house today.

"If opera can succeed anywhere in the world, it certainly should succeed in New York. In Stockholm we have a population of 450,000 people, with practically no transients, the population of our entire country being between 6,000,000 and 7,000,000. New York has practically the same population, with almost as many transients as we have permanent population in our capital. Your situation here as regards the public is ideal."

In Mr. André's opinion, there can be no hope on the financial horizon until opera starts to make modern, artistic

stage fittings and productions. People will not come to see the old sets year after year, and they must have æsthetic illusions besides singing and orchestration.

"Opera cannot go on playing in its own way without popularity while the State or someone else pays the bills," he says. "It must find itself. It must produce new operas and old operas in new ways. It must interest the public, and draw them because they wish to see and hear it, not because it is the thing to do." The competition of opera today is found in moving pictures, musical comedies, and every other form of entertainment. For opera to excuse itself on the ground that it is 'art' is absurd. Its art is often passé.

"That the people want and like new operas full of fantasy, surprise and new creations has been proved by the enormous success made by the modern operas we have produced in Stockholm. Opera can mean something to the people and a nation. It can popularize without vulgarizing itself or losing dignity. It can wipe out its own deficits, but for all this, we must take it out of the museum and put it back into living terms of modern production, art, and æsthetic taste."

SYMPHONY PRESENTED BY STOCKTON CLUB

STOCKTON, CAL., Jan. 25.—The Stockton Musical Club gave its second concert of the season on Jan. 5 in the beautiful new High School Auditorium. The San Francisco Symphony, under Alfred Hertz, was the attraction, and was greeted by an audience of nearly 2000, the largest throng which has yet attended a Stockton Musical Club concert. This was the second appearance of the orchestra in this city.

The program, which received the closest attention and most cordial applause throughout, consisted of the "New World" Symphony by Dvorak, the Andante and Finale from Lalo's "Symphonie Espagnole," the "Danse Macabre" of Saint Saëns, the Andante Cantabile from Tchaikovsky's String Quartet, Op. 11, and Kreisler's "Liebeslied" and "Liebesfreud."

The work of the orchestra was characterized by exquisitely fine shadings, perfect balance of tone and splendid climaxes. Mishel Piastro, concert master,

gave an extremely beautiful interpretation of the solo in the "Symphonie Espagnole."

A "symphonylogue," given the evening before by Victor Lichtenstein, added much to the enjoyment and understanding of the program.

The Stockton Musical Club was founded some twenty-five years ago by Gertrude Elliot Littlehale, was kept alive by a small band of enthusiastic women, and has grown to a membership of 1000. The president is Mrs. W. A. Fitzgerald.

Vicente Ballester, baritone, opened this season's concert course. He was especially successful in Spanish songs.

Margaret Matzenauer will appear under the Club's auspices in February. Cecilia Hansen, violinist, is also booked, as are Edward Johnson and Joan Ruth, the two latter being scheduled for an operatic costume recital.

The Stockton Club members expect to give an elaborate musical pageant in the spring. MARY AMELIA FULLER.

Canby Organist Is Honored

CANBY, MINN., Jan. 23.—In recognition of his services as organist of the Florida Lutheran Church for more than thirty years, Ole Hanson was presented with a purse on his retirement. Clarice Hanson, his daughter, has been named organist to succeed him. G. SMEDAL.

Cincinnati Symphony Visits Roanoke

ROANOKE, VA., Jan. 25.—The Cincinnati Symphony, under Fritz Reiner, made a first appearance in Roanoke, in a concert given in the City Auditorium on the evening of Jan. 12. The program included Three "Spanish" Dances by Manuel de Falla, Rimsky-Korsakoff's "Schéhérazade" Suite, Beethoven's

Eighth Symphony and Berlioz' "Benvenuto Cellini" Overture. These works were enthusiastically received. This was the second of the concerts arranged by the Thursday Morning Music Club. BLANCHE DEAL.

Bloch Organizes Chorus

SAN FRANCISCO, Jan. 23.—Ernest Bloch has organized an a cappella chorus at the San Francisco Conservatory, and has started theoretical and musical appreciation courses for children and adults, and a special course for parents. Brita Beckman, contralto, assisted by Jessie Moore, pianist, gave an interesting program of Swedish music for the Hour of Music Society.



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GIESEKING

"MR. GIESEKING showed himself an interpreter of rare poetry and one with a fine command of tone color."—OLIN DOWNES, *New York Times*.

"MR. GIESEKING employed a remarkable range of dynamics and a palette of continent and fastidiously appropriate tone color, and his treatment of the acidulous harmonies proclaimed the artist of sensitive fiber."—W. J. HENDERSON, *New York Sun*.

"MR. GIESEKING is an exceptional pianist and needed only the opening measure or two of his first number to prove it . . . GIESEKING'S debut here seemed in general that of an unusually gifted pianist of whom we would like to hear more."—F. D. PERKINS, *Herald Tribune*.

"MR. GIESEKING made his American debut in Aeolian Hall yesterday. So impressive was he that his playing with the New York Symphony next Sunday ought to take on something in the nature of an event. GIESEKING played with fine insight, with strength, with feeling. He has extraordinary facility. He shades beautifully. He deserves high rank."—*New York World*.

"His performance proved him to be an artist of high rank. He played with the manner of one absorbed in the work he interpreted."—*Evening Sun*.

"GIESEKING concluded with the first twelve preludes of Debussy. These poems of the last of the moderns were done with such an exquisite delicacy and feeling, sounds and perfumes lingered on the Aeolian air. An unrivalled technique."—*New York Evening Post*.

"GIESEKING played with astonishing technical dexterity and sensitiveness. The piano now sang Schuman's love melodic inspiration and sang it beautifully and the thing as a whole was about as just and as eloquent a presentation of it as one seems to remember."—IRVING WEIL, *Evening Journal*.

"MR. GIESEKING is an artist of the finest grain . . . a master of the shade within the shade . . . some of his nuances begin where other pianists end . . . he has at his fingers' end almost every subtlety of piano playing."—LAWRENCE GILMAN, *Herald Tribune*.

"A new pianistic star in the artistic firmament is WALTER GIESEKING. GIESEKING'S playing is saturated with musicianship, poetry, humanity. He engages the mind, stirs the fancy and warms the heart. He will loom large for the balance of this season and others to come."—LEONARD LIEBLING, *New York American*.

It was the first orchestral appearance here of WALTER GIESEKING that made the concert chiefly eventful. MR. GIESEKING was quite as superb as the graceless compensations of this work would let him be. Wait till a real concerto comes his way!"—H. F. P., *Evening Telegram*.

"GIESEKING a significant performer, a musician, an interpreter, a thinker, a poet . . . GIESEKING'S Debussy is of shimmering beauty, haunting hues, subtle suggestion. No one has ever played those pieces here with such entrancing effect. He is a great pianistic painter."—LEONARD LIEBLING, *New York American*.

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PHILADELPHIA HAILS NOVEL DOUBLE BILL

Civic Forces Applauded in
"Navarraise" and
"Schicchi"

By H. T. Craven

PHILADELPHIA, Jan. 23.—The Philadelphia Civic Opera Company on Jan. 14, at the Metropolitan, made a delightful departure from routine double bills, scoring an artistic and popular success of major proportions, with "La Navarraise" and "Gianni Schicchi." A capacity audience was in attendance.

"La Navarraise," which had not been heard in this city since the first Hammerstein season, enlisted on its welcome revival the services of Julia Claussen in the title part. The rôle was well suited to her opulent vocal equipment, while its somewhat over-colored dramatic possibilities were resourcefully grasped. Mischa-Léon was a capable *Araquil*. The well-balanced cast included Henri Scott, a fine *Garrido*; Reinhold Schmidt as *Remigio*, Bernard Poland as *Ramon*, and Nelson Eddy as *Bustamente*.

An all-Philadelphia cast appeared in "Gianni Schicchi." An English text was used, enunciated with gratifying clarity by the principals. Mr. Eddy proved a clever *Schicchi*. The *Lauretta* of Mae Hotz had charm and lyric loveliness, notably in the limpid aria, "O My Dear-est Father."

Thomas Muir was an engaging *Rinuccio*. Others in the production were Ruth Montague, *Zita*; Tillie Barmach, *Nella*; Albert Mahler, *Gherardo*; A Maseo, Jr., *Gherardino*; Ernest Baxter, *Betto*; Mr. Schmidt, *Simone*; Theodore Bayer, *Marco*; Elizabeth Porter Earle, *Ciesca*; Piotr Wizla, *Spinellocchio*; Frederick Caperoon, *Ser Nicolao*; Louis Metzinger, *Pinellino*, and Francis Desmond, *Guccio*.

The medieval Florentine atmosphere was preserved in effective settings and costumes. Alexander Smallens illuminated the scores of both operas with his authority and fine artistic sensibilities.

U. S. BAND BUREAU OPPOSED

Fort Myer Conductor Disputes Merits
of Commissioning Leaders

WASHINGTON, Jan. 26.—The Burdick Bill for the establishment of an army music bureau under a commissioned personnel in the War Department, reported in a recent issue of *MUSICAL AMERICA*, has aroused opposition among some band leaders of the army.

In a statement which attacks the measure, Guy A. Surber, leader of the Fort Myer Army Band, says: "The purpose of Mr. Burdick's measure is plain—it is an effort to promote not army band music, but army band leaders. The elevation of band leaders will not be in the interest of army bands or army band music. There is too great a gap now in some organizations between the band leader and his men, and this gap must be filled in, or at least be kept from growing larger."

"Can anyone imagine a band leader as a colonel, lieutenant-colonel, major or in any commissioned grade successfully spanning the dead line that separates the commissioned officer from the enlisted man?"

"It is claimed that better army bands will have their effect on the general development of music throughout the country. I believe this is true, but I do not think we need better band leaders. Our band leaders are as well equipped as any in the world."

ALFRED T. MARKS.

Gives Organ Recital in Cleveland

CLEVELAND, Jan. 25.—Edwin Arthur Kraft gave a program of exceptional interest at his January organ recital in Trinity Cathedral. Marie Simmelink, mezzo-soprano, was the assisting artist.

FLORENCE M. BARHYTE.

Indianapolis Hears Attractive Lists

INDIANAPOLIS, IND., Jan. 23.—The Indianapolis Matinée Musicale presented Bernard Ferguson, baritone, the second artist of the season, in a recital program recently in the Murat Theater. The program gave Mr. Ferguson ample opportunity to reveal the many qualities that make his singing artistic. In groups of English, Italian, German and French songs his clean enunciation was of especial interest. Included in the

program were Handel's "Where'er You Walk," "Separazione" by Sgambati, an aria from "Le Roi de Lahore," "Zueignung" by Strauss, Wolf's "Verborgenhiet," and songs by Cyril Scott, Roger Quilter, Henry Gilbert and Burleigh. Edgar Nelson played splendid accompaniments. The January meeting of the Harmonie Club was held at the home of Helen Warrum-Chappell. "Samson and Delilah" was reviewed. Those participating in the program were Frances Johnson, Mrs. Glenn Frierhood, Mrs. James Blake, Mrs. James M. Pearson, Mrs. James Ogden, Mrs. Bernard Batty, Mrs. D. Alig, Mrs. Frank T. Edenharter, Mrs. Robert Bonner, Mrs. S. K. Ruick, Mrs. Charles Maxwell, Norma Mueller and Mary T. Busch.

PAULINE SCHELLSCHMIDT.

ST. LOUIS SOLOISTS ASSIST SYMPHONY

Ganz Presents Resident
Pianist and Baritone
in "Pop" List

By Herbert W. Cost

ST. LOUIS, Jan. 23.—For the tenth "pop" concert of the St. Louis Symphony, Rudolph Ganz gave the following program, with Ruth Napier and William Streuber as soloists:

"Festival" Overture.....Lassen
First Movement from Piano Con-
certo in A Minor.....Grieg
Suite "Algerienne".....Saint-Saëns
Prologue to "Pagliacci".....Leoncavallo
"Drink to Me Only with Thine Eyes,"
Arranged by Alfred Pochon
Waltz from "Eugene Onegin,"
Tchaikovsky

Miss Napier, pianist, played the first movement of the Concerto with considerable assurance and distinction for one of her youth. She is a St. Louisian and is a pupil of Mary Blackwell Stevenson. Mr. Streuber, baritone, sang the Prologue acceptably. The orchestra played exceedingly well throughout the program, to which several extras were added.

The St. Louis Trio, consisting of Rudolph Ganz, Michel Gusikoff and Max Steindel, appeared at a private concert at the home of Mrs. Charles Parsons Pettus on a Sunday evening. A delightful program was given, consisting of Lalo's Trio in A for piano, violin and cello; Brahms' Sonata in E Flat for clarinet and piano, in which Mr. De Santis of the St. Louis Symphony played the clarinet part; and the Chausson Quartet in A, in which the Trio was augmented by a viola, played by Mr. Tushinsky.

CONCERTS IN NASHVILLE

Symphonic, Piano and Tenor Programs
Are Applauded

NASHVILLE, TENN., Jan. 25.—The Nashville Symphony gave its second concert of the season on a recent Sunday afternoon in the Memorial Auditorium, with Lawrence Goodman as solo pianist.

Mr. Goodman, who is head of the piano department at Ward-Belmont, gave a masterly reading of Rubinstein's D Minor Concerto, with orchestral accompaniment. Later he played "Ecstasy" by Alvin S. Wiggers, a Nashville composer; "Chant d'Amour," Chopin-Liszt, and the Schubert-Tausig "Marche Militaire."

F. Arthur Henkel, conductor, presented the "Fingal's Cave" Overture; Saint-Saëns' "Rouet d'Omphale"; Grainger's "Molly on the Shore," and two Indian pieces by Skilton, "Sunrise Song" and "Gambling Song." In the last number, J. J. Scull did excellent solo work on the flute. Throughout, the orchestra was admirable.

Rudolph Ganz gave a piano program of great beauty in Ryman Auditorium, when his list, with the exception of Beethoven's "Appassionata" Sonata, was entirely of the romantic and modern schools.

Ernest R. Kroeger, director of the Kroeger School of Music, gave two lecture-recitals in the George Peabody Auditorium. He played music by Beethoven, Liszt, Chopin, Bach, Mozart, and Schumann.

Roland Hayes, tenor, appeared in concert at Fisk University recently. He was cordially received by a capacity audience, and gave an artistic program.

MRS. J. ARTHUR WANDS.

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Her voice is naturally of rare and exquisite beauty. She has sound musical instincts, and last, but not least, she is the sort of woman audiences like to look at even while she is singing. These attributes . . . should insure Mme. Kurenko a considerable success at the box office.

—*The Boston Globe*, January 8, 1926.



It was a remarkable singer who came last night to hearing. What a remarkable coloratura she is! Cadenzas and florid ornaments—witness those Donizetti wrote and Meyerbeer—she can sing as neatly as the best of her kind and more tastefully than most.

She surpasses nearly all her colleagues with agile voices. Her superiority lies rather in her dramatic intelligence, which enables her to see the heart of Dinorah dancing in the moonlight, to feel Lucia's unhappy plight. Because of her imagination and pathos Mme. Kurenko finds real pathos and true emotional force in two airs most people conceive were written for show alone.—*The Boston Herald*, January 8, 1926.

Her immediate triumph is a surety.

Buffalo Express, December 19, 1925.

A voice of clear and fluent quality, giving a sense of a free and unforced outflow of sound, a consistent friendship with pitch, brightness and expressive ability.—F. D. Perkins in the *New York Herald Tribune*, January 17, 1926.

In Maria Kurenko New York has made the acquaintance of another delightful singer. As she gained control of herself the real beauty of her voice emerged. The voice is a fresh, high soprano of exceeding natural flexibility, even and liquid throughout.

She phrases musically and her vivacity is most engaging. It was with the Shadow song from Dinorah that Mme. Kurenko vouchsafed on this occasion the amplest exhibition of her powers.

—Pitts Sanborn in the *New York Evening Telegram*, January 18, 1926.

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Local Chamber Music Association and Fortnightly Club Delight With Artistic Offerings

PHILADELPHIA, Jan. 23.—A delightful program for novel combinations of instruments was given by the Chamber Music Association on a Sunday afternoon in the Bellevue ballroom. The membership was out in force to welcome the Philadelphia Orchestra Ensemble, made up of the principals of the various choirs, including Thaddeus Rich, concertmaster; Sam Lifschey, viola; Hanns Pick, 'cello; William Kincaid, flute; Anton Torello, contrabass; Marcel Tabuteau, oboe; Daniel Bonade, clarinet; Walter Guetter, bassoon and Anton Horner, horn.

The various numbers were performed with beauty of tone, exactitude of technical requirement, and superb interpretation. They included the Beethoven Serenade for violin, viola and flute; a lovely Suite for woodwinds alone, by Lefebvre; and Theriot's Octet for string quintet with added clarinet, bassoon and horn—a musicianly work, constructed on exquisite melodies with excellent knowledge of the several instruments.

The Fortnightly Club opened its thirty-third season with an interesting concert in the Academy of Music under the skilled direction of Henry Gordon Thunder, with Mae Ebrey Hotz, soprano; William A. Schmidt, 'cellist; Royal MacLellan, tenor, and Ellis Clark Hamann, accompanist, as supplemental artists. Mrs. Hotz's lovely voice was heard in two groups, and Mr. Schmidt played, with splendid tone and technique, Popper's "Hungarian" Rhapsodie, Boccherini's Rondo, Moszkowski's "Guitarre" and other numbers. Mr. MacLellan sang the tenor solo in "The Singers," a prize chorus by Louis Victor Saar, and had to repeat his portion of the number. The eighty-four male singers of the Club did capital work in Thayer's "Song of Prince Rupert's Men," Salter's "Waken Lords and Ladies Gay" set to Scott's lyric, the "Italian Street Song" from "Naughty Marietta" and the Saar work.

The Philadelphia Music Club gave its regular fortnightly concert on Tuesday afternoon in the Bellevue-Stratford. Louise Jenkins Jones was the program chairman for the afternoon. Louise Tschudine gave soprano solos from Korngold's "Die Tote Stadt" and songs by Stravinsky and Bemberg. Abran Scheffer gave a brilliant version of the Liszt "Campanella" and Corinne Harsch played other piano solos by the same composer. Duets by Densmore and Blumenthal were sung by Isabelle Weaver Henry and Anna Marshall Gray. Ellen Richmond Marshall was heard to advantage in contralto solos with violin obbligato by Fanny Scharfein.

W. R. MURPHY.

KREISLER AT MONTCLAIR

New York Symphony Draws Capacity Audience in Unity Series

MONTCLAIR, N. J., Jan. 23.—Every space in the auditorium and on the stage of the Montclair High School that could be used for sitting or standing was occupied when Fritz Kreisler appeared in recital under the auspices of Unity Church, on a Friday evening. The program included the "Kreutzer" Sonata, Vieuxtemps's Concerto in D Minor, and a group of short pieces, mostly the artist's own arrangements. Enthusiasm ran high. Carl Lamson, at the piano, played very artistically.

The third concert of the New York Symphony in the Young People's Series, also given under the auspices of Unity Church, again drew a capacity audience. Walter Damrosch presented a very attractive program, comprising two movements from a Glazounoff symphony, Raud's "Suite Anglaise," Pierné's "Dance of the Little Fauns," and Meyerbeer's Coronation March.

PHILIP GORDON.

Galli-Curci Sings in Birmingham

BIRMINGHAM, ALA., Jan. 23.—One of the largest concert audiences ever assembled in Birmingham listened to Amelita Galli-Curci recently. The recital was given in the Municipal Auditorium and was the second event in the all-Star Course conducted by Mrs. Orlene A. Shipman and A. Brown Parkes. Assisting artists were Manuel Berenguer, flutist, and Homer Samuels, pianist. Numerous encores attested to the singer's charm and appeal.

FERDINAND DUNKLEY.

U. S. Marine Band to Play at Virginia Inaugural

WASHINGTON, Jan. 23.—In response to the request of the Virginia State authorities, the United States Marine Band has been detailed by the War Department to participate in the inaugural ceremonies of Governor-elect Byrd at Richmond on Feb. 1. A bill has been introduced in the Senate by Senator Copeland, of New York, and in the House of Representatives by Representative Woodruff, of Michigan, providing for a general readjustment of pay for the members of the United States Marine Band. The band, besides advancing the pay of the present members of the band, will apply in the computation of pay for retired members and former band members now serving in other units. ALFRED T. MARKS.

JAZZ SCORED IN TALK BY PEABODY LECTURER

Louis Cheslock Opens Faculty Series, with "American Music" as Subject, Assisted by Alta Slifer

BALTIMORE, Jan. 23.—The series of recitals by the members of the teaching staff of the Peabody Conservatory preparatory department began on Tuesday evening, Jan. 12, in the North Hall, with a program that was divided between Alta Slifer, pianist, and Louis Cheslock, lecturer.

The lecturer chose "American Music" as his topic and spoke on phases of national activity in music, pointing to serious ideals in preference to "the demand for tawdry tunes of jazz trend." He recognized the appeal of such music, but this "vulgarity" in national music, in his opinion, could not be considered as a wholesome basis of national expression. The scope of American music was outlined to be of a more dignified idealism.

Miss Slifer closed the program with brilliant playing of familiar compositions.

FRANZ C. BORNESCHIN.

MENGELBERG IN ROCHESTER

Dutch Conductor Feted as Guest with Local Philharmonic

ROCHESTER, Jan. 23.—The Rochester Philharmonic, under the baton of Willem Mengelberg, guest conductor, did more than its best, in its concert on the afternoon of Jan. 14. The matinee concert was the first following the Christmas season, and the Eastman Theater was filled.

Mr. Mengelberg was given a cordial welcome by the big audience. The applause grew in volume and enthusiasm after every number.

His magnificent conducting carried the orchestra through a conventional program, of which Beethoven's Symphony, No. 7, was the high light. Other numbers were the Overture to "Der Freischütz," Tchaikovsky's "Romeo and Juliet" and Liszt's "Les Préludes."

On Jan. 14, at the Eastman Theater, a large audience heard Mischa Elman, violinist, with Josef Bonime at the piano. Mr. Elman was in fine form and won many encores.

MARY ERTZ WILL.

Omaha Clubs Give Programs

OMAHA, NEB., Jan. 23.—The musical department of the Omaha Woman's Club, Edith May Miller department leader, presented an interesting program in the Y. W. C. A. Auditorium recently. Alice Davis-Berryman was the program leader, giving a talk on "Is Modernity in Music Evolution or Revolution?" She was assisted by pupils from the Berryman Studio. They played numbers by Carpenter, Debussy, John Powell, Scott, Ganz, MacDowell, Cecil Berryman, Cambell-Tipton, Guion, Mowrey, and Grainger. Louise Shaduck Zabriskie presented her pupils in recital at Schmoller and Mueller Auditorium on Jan. 13. The Fortnightly Club met at the home of Mrs. A. G. Ellick, with Mrs. Karl Werndorff as program leader. She presented a Wagner program with the following club members: Mrs. Arthur Klopp, pianist; Margaret Graham Ames, Louise Jansen Wylie and Mrs. Harry Steel, sopranos; Mrs. J. O. Burger, violinist, and Virginia Mulholland, harpist.

NEW VERMONT MUSIC FESTIVAL to be held in BARRE, the Granite City, MAY 25-26-27.

VERNON ARCHIBALD Appointed Conductor



Mrs. E. J. Batchelder
Vice-President



Vernon Archibald
Conductor



Miss Sylvia Rizzi
Secretary



Fred Inglis
Librarian



Dr. Howard Reid
President



Arthur Sprague
Treasurer

The latest movement toward the forwarding of good music in Northern New England is the organization of the Vermont Music Festival Association, Inc., organized to promote annually the Vermont Music Festival in Barre, the city famous as the leading granite city of the world.

The plans of the organization are made along lines designed to make this one of the big festivals of the country. The officers, all prominent in the social and business life of the city, are: Dr. Howard Reid, President; Mrs. E. J. Batchelder, Vice-President; Miss Sylvia Rizzi, Secretary; Mr. Arthur Sprague, Treasurer, and Mr. Fred Inglis, Librarian. Vernon Archibald, well-known concert baritone of New York City, has been appointed Conductor. A large chorus is now rehearsing every two weeks under Mr. Archibald, with rehearsals other weeks conducted by Miss Gladys Gale, Organist of the First Congregational Church of Barre. Incidentally, Miss Gale is the only member of the American Guild of Organists residing in Vermont. A separate chorus of pupils from the city schools is being trained by Miss Madelyn Aldrich, Director of Music in the Barre Schools.

Barre, a lovely city tucked away in the beautiful Green Mountains, seven miles from Montpelier, the State capital, is, in population, the third city of the State, but commercially second perhaps only to Burlington. Here is taken from the depths of the great quarries the famous "Rock of Ages" granite, and in its granite factories are carved the imposing columns found in countless noted structures of the cities of America, and even cities of Europe. Here also are carved a large percentage of the tombstones and mausoleums sold in this country.

Besides being one of the two largest commercial centers of the State, Barre is geographically so situated as to be the ideal location for a State Music Festival, with the excellent Vermont roads leading to it from all directions. The Festival is to be held during the last week of May, so that the auto roads may be in condition for those who may wish to drive to Barre from other cities. For the first Festival, the Barre Opera House, seating 1200 people, is to be used. But during the coming summer, a new State armory is to be constructed which will seat 2500 people, and will be available for the Festival of 1927.

The skilled granite cutters of past decades have been, and still are, Italians and Scotch, so it is easy to understand how Barre has inherited its love of music. The city boasts not only an excellent band, the summer concerts of which are attended by throngs, but a forty-piece Symphony Orchestra, made up of local players who give gladly of their time and energy. This Orchestra is sponsored by the Barre Chamber of Commerce, and is now conducted by Prof. Hathaway, director of music at Godard Seminary. And now comes the Festival, with the Barre Rotary Club, and many of the leading business men and society women arrayed solidly behind it.

The initial financing of the Festival is through the sale of stock in the Vermont Music Festival Association, Incorporated, taken up by the interested people of the city. Judging by the enthusiasm and method of business procedure, the Vermont Music Festival has come to stay.

Announcement of the complete Festival program will be made later in MUSICAL AMERICA.

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Concerning a Child Whose Plaything is Music

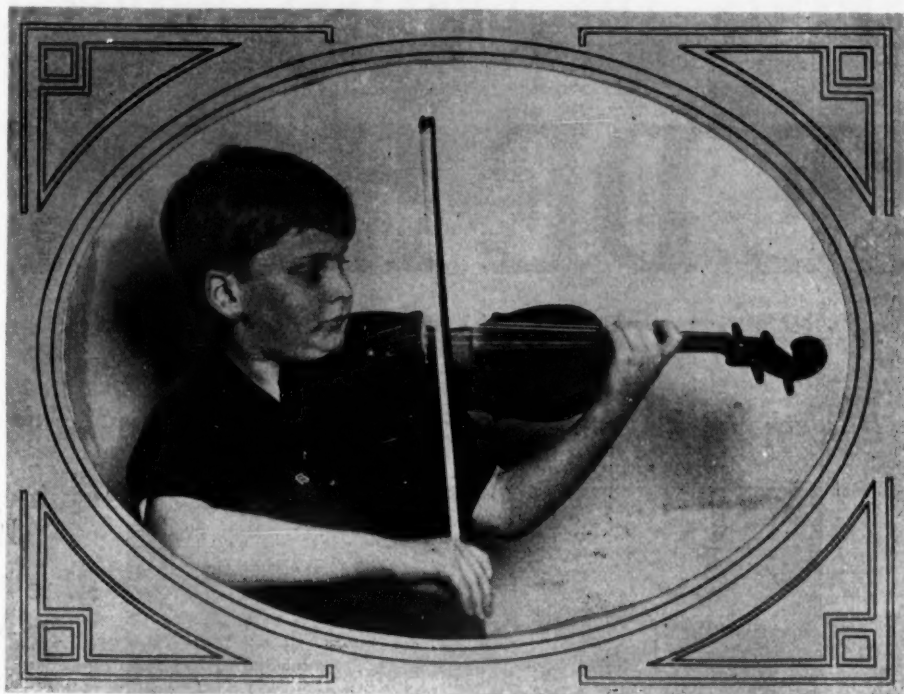
ONE cannot interview a child like Yehudi Menuhin, who made his New York debut as a violinist in the Manhattan Opera House on Jan. 17, because he has no knowledge of the complex social world that demands interviews of its celebrities. He is a normal, healthy boy, who will celebrate his ninth birthday next month, with only a boy's interests in life—except one, his absorbed devotion to music.

Yehudi was born in New York, and has lived the majority of his few years in San Francisco, where he began to play the violin at the age of four and a half. A year before that, he had begged for a violin, and had been refused. Every time he was taken to a symphony concert, and that was often, he repeated his demand. "I want to play like that man," he would say, pointing to Concertmaster Louis Persinger, who later became his teacher.

Gifted with instinctive knowledge of music that amazes those who observe his precocious surety of phrasing and his rhythmic sense, he has as well a musical memory that mature musicians may envy. When he was six he was ill in bed for weeks with a severe cold. He was not permitted to touch his violin, but was allowed to have his music—the D Minor Concerto of Spohr. The first movement had been assigned him as a lesson, but he had not practiced it. He read and re-read the score during his illness, and when he went for his next lesson, he played the entire concerto from memory.

Yehudi's education has been directed at home by his parents, and he is well advanced for his years, being in the eighth grade in his studies. He speaks Hebrew as fluently as English, and is now learning French.

When he talks of his music—what he plays and what he wants to play—Yehudi is a different child than the boy



YEHUDI MENUHIN

Photo by Fotograms

you ordinarily meet. He is all eagerness and vitality—yet with an uncanny wisdom. He has definite preferences for certain rhythms and for "sad" music. He is keen to study new music, and being without any inculcated prejudice, he chooses impartially between classical and modern pieces. At his New York recital he played the "Nigun" of Ernest Bloch, and at his coming recital in San Francisco on March 4, he will play the "Preludes" of Frederick Jacobi and a manuscript "Poème" by Rosalie Housman.

When he plays in public, he is the most unconcerned person present. Play-

ing is for him merely a natural expression, and he is not in the least disturbed by self-consciousness. Thus far he has been four times on the concert stage—twice as soloist with the San Francisco Symphony at children's concerts, once in a San Francisco recital, and once in New York. Two appearances a year are all that his parents have allowed, as they wish his talent to grow naturally without external stimulation.

H. B.

Edwin Hughes, pianist, will leave New York for Florida on a concert trip early in February.

CINCINNATI HEARS "BLESSED DAMOZEL"

Matinée Musicale Presents
Soprano in Recital—
Novelties Given

By Philip Werthner

CINCINNATI, Jan. 23.—Debussy's "Blessed Damsel" was given at the Women's Club on the afternoon of Jan. 20. The solo parts were sung by Marguerite Powell Thompson and Mary Towsly Pfau. The first part of the program included a Rachmaninoff Suite for two pianos, played by Mrs. Ward Franklin and Mrs. Clarence Browning; a group of songs by Mrs. C. J. Broeman, and two movements from a Bach Double Concerto for two violins, played by Mrs. Leonard Freiberg and Mrs. Max Miller.

The Matinée Musicale, Mrs. Adolf Hahn, president, gave its second concert of the season on Jan. 18. Beatrice Mack, soprano, the soloist, sang to the accompaniment of Lilian Tyler Plogstedt. Miss Mack was in very good voice. Her program included the "Manon" Gavotte, which had a convincing interpretation; La Forge's "Song of the Open," and Brahms and Schubert numbers.

Marguerite Melville Liszniewska, of the Cincinnati Conservatory of Music faculty, has gone to California for a concert tour, and will appear with the San Francisco Symphony, under the baton of Alfred Hertz.

Dr. Karol Liszniewski, with Robert Perutz, gave a delightful ensemble evening on Jan. 21. They played novelties by Bloch, Szymanowski, Boccherini, Jean Ten Have and Ralph Lyford.

"Music and Belles-Lettres" was the topic with which Thomas J. Kelly, of the Cincinnati Conservatory, dealt in a talk before the Rockdale Temple Sisterhood on Jan. 14. Mr. Kelly, who has devoted much time to research in musical literature, spoke on the essential element of poetry and the art of music as seen by the poets.



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Soprano

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Here is a voice of most singular beauty, and an ordering intelligence able to accommodate itself fully to subtle variations in the mood of a song.—*Transcript*.

NEW YORK

A voice of fine virtues, very satisfactory volume, and a clear, smooth, fresh quality of tone.—*Times*.

CHICAGO

A pleasing stage presence. Her voice is clear and high and she brought out her texts with fine tone shading.—*Daily News*.

PHILADELPHIA

Her voice is lovely in quality and ample in power. Her enunciation throughout was a joy, every syllable being clearly given.—*Record*.

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NEW YORK NOTICES

"Admirable command of piano pyrotechnics, feeling of emotional content and fluid pianistic speech."—*New York Sun*.

"Effervescent, brilliant technique . . . poetical moments . . . cheerful expressiveness . . . charming . . . rich emotional style."—*New York Times*.

"A skilled, thoroughly competent pianist. At home in rapid passages and where technical difficulties were most rampant, playing with spirit and expressive ability."—*New York Herald Tribune*.

"A large audience attended and enthusiastically received Mme. de Horvath. Well to the fore in the guild of women pianists."—*New York American*.

BOSTON NOTICES

"There is no matching Cecile de Horvath as a pianist of intelligence and sensibility, quick to the piano as an instrument of song as well as an instrument of percussion."—*Boston Evening Transcript*.

"Among the most interesting of the pianists who have appeared here this season."—*Christian Science Monitor*, Boston.

CHICAGO NOTICES

"An interesting personality. An artist of distinct quality . . . Fire in her playing . . . The expression of a woman with temperament . . . A brilliant technique . . . Individuality . . . She has genuine power."—*Chicago Evening Post*, Karleton Hackett.

"Flaming interpretations, big dramatic style, decisive individuality."—*Chicago Daily Tribune*, Edward Moore.

"A temperamental young pianist gifted with much musical sentiment and with undoubted pianistic talent. Imaginative proclivities. Great skill . . . Played with beautiful simplicity."—*Chicago Daily News*, Maurice Rosenfeld.

A BOX OFFICE ATTRACTION

"Mme. de Horvath's concert a great financial success" [Headline].
—Swarthmore Phoenix, Nov. 17, 1925.

"Concert nets profit to Musical Society" [Headline]. An audience estimated at about 1500, larger than at any of the Artist Series last year."
—Boulder News-Herald, Oct. 21, 1925.

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Metropolitan Patrons Hear "Freischütz" and Rossini's "Barber"

Two Century-Old Works Draw Large Audiences of Opera Lovers — Elizabeth Kandt Makes American Début as "Aennchen"—Lawrence Tibbett Creates Fine Impression in Ruffo's Role in "The Jest"—Repetitions of Popular Works Complete Week—Verdi Requiem Sung in Honor of Composer on Sunday Night



An interesting week of opera included the season's first performances of Weber's "Freischütz" in which Elizabeth Kandt, a new recruit from Munich made her first Metropolitan appearance, and of Rossini's "Barber of Seville" which gave Mme. Galli-Curci an opportunity to shine in one of her best rôles. Perhaps the most interesting event, however, was the assumption by Lawrence Tibbett of Titta Ruffo's rôle of Neri in "Cena delle Befte" in which the young American baritone achieved a success commensurate only with that he enjoyed last year in the revival of "Falstaff." Queena Mario, as *Nanetta* in "Falstaff," which she sang for the first time this year, did some exquisite singing. Rosa Ponselle stepped into the breach and substituted for Florence Easton in the Verdi "Requiem."

Rossini's "Barber" Enters

With the departure of Cornelius' barber, Rossini's tonsorial opera made its re-entry to the stage of the Metropolitan on the evening of Jan. 18, with Giuseppe De Luca in the title rôle, Amelita Galli-Curci as *Rosina*, and Mario Chamlee as *Almaviva*. The remaining rôles were assumed by José Mardones as *Basilio*, Pompilio Malatesta as *Bartolo*, and by Vincenzo Reschiglian, Henriette Wakefield and Giordano Paltrinieri. Gennaro Papi conducted.

Mme. Galli-Curci was in excellent voice and sang especially well. Her "Una Voce" brought a tumult of applause and after the Mozart-Adam Variations in the Music Lesson Scene, the performance was literally held up. Mr. Chamlee's "Ecco Ridente" was a very fine piece of cantilena and throughout the opera he sang well and acted with spirit. *Figaro* being one of Mr. De Luca's best parts both vocally and histrionically, he was in his element and gave a very fine performance. Mr. Mardones' "Calunnia" was an impressive piece of vocalism. The audience, in spite of the inclement weather, was both large and vociferous. J. A. H.

"Die Walküre" Again

With an almost complete change of principals, Wagner's "Die Walküre" was given its second performance of the season on Jan. 20. Curt Taucher remained as *Siegmond*, and Clarence Whitehill reappeared in his familiar guise as *Wotan*, substituting at the last moment for Michael Bohnen, who was still prevented by illness from making his seasonal re-entrance on the Metropolitan stage. Mr. Whitehill's impersonation had the tragic and impressive dignity that he always imparts to that rôle, and Mr. Taucher's reading was one of his best.

Florence Easton, enacting *Sieglinde* for the first time in two years, gave a portrayal appealing in both vocal and personal charm. Nanny Larsen-Todsen, a fervent and forceful *Brünnhilde*, afforded one the satisfaction of hearing a sonorous soprano in the Valkyr cry that has been so often essayed of late by mezzo or contralto voices. Moreover, her singing was consistently firm and clear.

Karin Branzell as the incensed and imperative *Fricka* showed sovereign poise of presence and sang with richly

colored tone. William Gustafson was a stalwart and sinister *Hunding*. The sorority of Valkyrs was composed of Marcella Röseler, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Grace Anthony and Kathleen Howard.

Artur Bodanzky conducted with an epic breadth in the heroic sections of the resplendent score, and with sedulous regard for the passages of lyric beauty. R. C. B. B.

Tibbett in "The Jest"

Giordano's "La Cena delle Befte" had its third performance on the evening of Jan. 21, the occasion being especially notable through the appearance in the rôle of Neri of Lawrence Tibbett, whose sensational success in "Falstaff" the young singer duplicated on this occasion.

Mr. Tibbett had a more difficult task as Neri, as it was inevitable that comparisons would be made between his performance and that of Lionel Barrymore in the dramatic version of the Benelli play, and as well as that of Titta Ruffo, recently seen and heard at the Metropolitan. Be it said that with the exception of a singularly inexpressive facial makeup, coming perilously near the "pretty," Mr. Tibbett suffered in no whit by comparison with anyone. There is an angularity about this young man that, when turned to proper account, is not only expressive, but attractive. It was so in "L'Heure Espagnole," and it was more so in "The Jest." His swash-buckling had the ring of sincerity and there was a vividness about his characterization that carried on his part of the drama with almost breathless interest. Vocally, he was more than satisfactory. Even in his loudest moments, there was never a vestige of strain, and the tone gave the impression that he might sing twice as loud if he chose, which is proof of easy, accurate placement. In the few lyric moments allotted to the character, Mr. Tibbett shone delightfully. All in all, it was a satisfactory, interesting and thoroughly enjoyable piece of work and one of which all believers in the American singer and American teaching will feel proud.

Mr. Tibbett was naturally the recipient of much applause after each act, and especially after the third, when he was called before the curtain alone to acknowledge the tumultuous acclaim of the sold-out house.

Mr. Gigli repeated his fine performance of *Giannetto*, and Mme. Alda made an alluring and vocally fine *Ginevra*. The remaining rôles were capably filled by Messrs. Bada, D'Angelo, Reschiglian, Picco, Paltrinieri, Didur, Altglass and Mmes. Dalossy, Alcock, Anthony and Wakefield. Tullio Serafin conducted. J. A. H.

Galli-Curci as "Lucy Ashton"

The second "Lucia" of the season was given at a special matinée on the afternoon of Jan. 22, for the benefit of the Vassar College Scholarship Fund, Mme. Galli-Curci making her first appearance as *Lucia* this season. The supporting cast included Grace Anthony, as *Alisa*; Giovanni Martinelli, as *Edgar*; Giuseppe De Luca, as *Henry*; José Mardones, as *Raymond*; Angelo Bada, as *Bucklaw*, and Giordano Paltrinieri, as *Norman*. Gennaro Papi conducted. Mme. Galli-Curci created a fine impression by her singing of "Regnava nel Silenzio" and strengthened it in the Mad Scene. Mr. Martinelli sang his music with taste and restraint and made the character convincing, a task by no means easy. The remainder of the cast was acceptable in every respect. J. D.

The First "Freischütz"

German romanticism, as represented by one of its most typical efflorescences, the warmly melodious but eerie musical fantasy of the Wolf's Glen and the magic bullets, the wild huntsman and the love of *Max* and *Agathe*, was harkened to affectionately at the Metropolitan Friday night when Weber's "Der Freischütz" had its first performance of the season. The opera is not one to bring long queues of standees to the box office, but its place in the repertoire rests upon something more than historical importance. The century that has passed since it was first performed has not materially lessened the charm of its lovely melodies or the dramatic aptness of the music underscoring the uncanny incidents of its folklore story. Naïve as is the visual ele-

ment, the score still carries a large measure of illusion and conviction.

Friday's cast was one of interest, in that it marked the return to the company of two admired artists, Michael Bohnen and Maria Müller, and also introduced a new soprano, Elizabeth Kandt. The last-named, a recruit from Munich and Frankfurt-on-Main, was received with evident cordiality in the sprightly rôle of *Aennchen*, to which she gave the requisite liveliness and a touch of juvenility. Some details of her singing may be better described after subsequent appearances. The voice on this occasion seemed a pleasant one, rather variably produced, but ample in range and volume. Her personality was an attractive one.

Maria Müller sang with lovely tone and and in quieter, more sustained passages with a gratifying regard for melodic line. There was the usual burst of applause, after *Agathe's* second act air, "Leise, Leise."

The superb *Caspar* of Bohnen dominated the performance in its familiar manner, though traces of the recent indisposition which twice postponed his re-entry were manifest in his singing.

Rudolph Laubenthal took over the tenor rôle. He was effective in dramatic passages; less so in those calling for lyric sweetness. The weight of his recent *Tristan* was rather too omnipresent in his *Max*.

Other parts were in the familiar custody of Carl Schlegel, Arnold Gabor, James Wolfe and Gustav Schützendorff. The delightful trio of the bridesmaids was very prettily sung by Louise Hunter, Charlotte Ryan and Nanette Guilford.

There was again enthusiasm for the ballet danced to the interpolated "Invitation to the Dance" and for the huntsmen's chorus opening the last act. Through some contretemps there was a considerable delay in ringing up the curtain, after the orchestra had romped through the forest with its horns prefatory to the latter.

Mr. Bodanzky's men played their music exceedingly well, and there was another source of pleasure in Urban's atmospheric settings. The Wolf's Glen remains quite the best accomplishment of

its kind in recent seasons, thanks to Mr. Urban, the stage management and the dramatic skill of Bohnen. O. T.

A "Tannhäuser" Matinée

A matinée performance of "Tannhäuser," on Jan. 23, was given before a sold-out house. Maria Jeritza, as *Elisabeth*, was a feast for both eye and ear. Curt Taucher, as *Tannhäuser*, was excellent vocally and histrionically, and the *Venus* of Frances Peralta was a very enjoyable characterization. Gustav Schützendorff replaced Clarence Whitehill as *Wolfram*. William Gustafson, as the *Landgraf*; George Meader, as *Walter*; Carl Schlegel, as *Biterolf*; Max Bloch, as *Heinrich*; Louis D'Angelo, as *Reinmar*, and Raymonde Delaunoy, as the *Shepherd*, were all very good. The orchestra under Artur Bodanzky was excellent. G. F. B.

A Popular "Falstaff"

An effervescent performance of "Falstaff," the fourth of the work this season, was given on Saturday night with the usual cast, with the exception of Queena Mario in the part of *Nanetta*. The remainder of the cast included Antonio Scotti in the title rôle; Lawrence Tibbett, as *Ford*; Armand Tokatyan, as *Fenton*; Angelo Bada, as *Dr. Caius*, and Messrs. Paltrinieri and Didur, as *Bardolf* and *Pistol*. The Merry Wives included Lucrezia Bori, as *Mrs. Ford*; Kathleen Howard, as *Mrs. Page*, and Marion Telva, as *Mrs. Quickly*. Mme. Mario made an utterly delightful *Nanetta*, and her lovely voice never sounded better. Tullio Serafin conducted and the entire cast combined to give a performance that could hardly have been surpassed in any way. J. A. H.

Verdi's "Requiem" in Memoriam

Commemorating the death of Giuseppe Verdi, which occurred twenty-five years ago on Jan. 27, the composer's *Manzoni Requiem* was sung on Sunday night with Rosa Ponselle, Merle Alcock, Beniamino Gigli and José Mardones as the soloists.

[Continued on page 23]

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NEW YORK, JANUARY 30, 1926

TOSCANINI AS INTERPRETER

CRITICS, who differ more often than they agree in estimates of performance, have reached unanimity in their opinions as to Arturo Toscanini's admirable readings of classical compositions at his current appearances as conductor of the New York Philharmonic orchestra. They pronounce him to be an ideal interpreter, because he respects the ideas of the composers and presents those ideas without distortion, sensationalism or the interposition of his own personality.

This judgment is sound. But it is, after all, not the critics or the auditors in general who are the ones to speak the final word. When a conductor appears in public all that is observable in the concert hall is the final result of many hours of rehearsal. Those who know the conductor best are the musicians who work with him, who learn the extent of his knowledge and the measure of his authority, and who gage the degree of his idealism.

In this connection it is pertinent to recall a story that was in circulation some six years ago. It came from Milan at the time when Mr. Toscanini was rehearsing Beethoven's ninth symphony, and it concerned this very point. At one of these rehearsal's Mr. Toscanini spoke earnestly to the orchestra and chorus:

"I don't want to hear any more notes—there must not be any more notes. Here is *soul*! Give way to your hearts; it does not suffice that you interpret the printed signs. See, I am here before you in a quiver of emotion. You must feel as I do. Come, smile! You say 'joy,' but smiles do not irradiate your faces. They would unconsciously appear if

you really felt this divine beauty. When you of the chorus attack your parts you must not stand up merely because it is your turn, but because you feel transported with the power of joy."

These sentences afford a partial explanation of the impression one receives of the profound sincerity of Mr. Toscanini's conducting. They reveal also his utter devotion to music itself as opposed to the exploitation of the conductor's personality. They show him to be a real interpreter in the highest sense of the term—an interpreter who seeks first to understand the composer's meaning by spiritual divination, and, second, to inspire others with a corresponding spirit.

THE STRINGPIANO

WHEN a composition of Henry Cowell's for "piano with strings" was published not long ago, many people wondered exactly what he meant. Every piano has strings; why mention the fact? But a glance at the composition showed that he had reference to the technic of performance. In the program notes for his coming recital in New York, Mr. Cowell makes his meaning still more evident.

"New tones qualities are difficult of achievement on old instruments. Therefore, one turns to the idea of new instruments for additional possibilities in the future. The production of newly invented instruments is costly, however, and usually only a few specimens of each are made, even where the inventor is fortunate enough to be able to build his own product.

"It is a great pleasure, therefore, to find a new instrument capable of almost endless variety, which has the incalculable advantage of being already in nearly everyone's drawing-room. Such an instrument is the strings of the pianoforte, played upon directly. Since the sounds, and the technic necessary to produce them, are entirely different from keyboard piano playing, I have no hesitation in calling the piano strings, when played after this fashion, a separate instrument, which I term 'stringpiano.'

"Since 1914 I have been experimenting with the stringpiano, discovering its various new qualities, and finding how they could best be utilized in composition: combining them with keyboard sounds, making solos for them alone, and employing them with the orchestra. Last year I tried to list the totally different sorts of tone qualities to be obtained from the stringpiano. After reaching one hundred and sixty-five, I gave it up as hopeless, since I had not begun to catalog even those I had already used. Most of these qualities do not suggest other instruments. Some of them do, but none can be exactly reproduced on any other instrument.

Mr. Cowell is a composer who has made distinct contributions, particularly with his "Irish Myths," to the literature of music. He is, as well, a serious investigator, whose experiments one watches with interest. His diatonic tone-clusters, requiring a technic of fist and forearm on the piano keyboard, are by now familiar to many concert-goers. These innovations had at first their amusing aspect because of their unconventionality, but Mr. Cowell was not discouraged by smiles or by critical jibes.

He has more than a dash of the scientist's temperament, and he pursues his way regardless of comment. The precise value of his experiments with the "stringpiano" cannot yet be determined, but they deserve careful consideration. Those who have heard his "Banshee" and "Aeolian Harp" know that he has succeeded in evoking new and striking tonal effects from a familiar instrument.

CARILLONS

THE proposal to establish a carillon of forty-eight bells as a memorial to William J. Bryan in Potomac Park, in Washington, is another manifestation of a revival of interest in bells as musical instruments. In recent years several carillons have been built in the United States, and the ancient art of bell-ringing is finding a new home in this country.

The history of bells is a fascinating one, involved as it is in curious superstitions. One finds in old chronicles that bells were rung not only to summon worshippers to church or invite their prayers for a passing soul or remind the saints that their intercession was asked, but also as an active attack against the powers of evil. It was held that the sound of consecrated bells had a positive cleansing influence. Bells were even given names and accorded individualities.

Personalities



Photo by Foto Topics

Contralto Essays Domestic Arts

Though Marie Morrissey has most of her time occupied with concert work in cities extending from Chicago to New York, the contralto has a fondness for occasional kitchen séances. She is shown here in an informal fray with the dishpan in her apartment in Chicago, but the implication is plain that the singer enjoys it because of its rarity! Miss Morrissey, following her New York recital in November, has continued her activities in concert in the Mid-West.

Respighi—Direct responsibility for the present visit to this country of Ottorino Respighi, one of the foremost Italian composers, pianists and conductors, is due to Ernest Urchs of the artists' department of Steinway & Sons. Mr. Urchs entered into negotiations with the famous musician while in Paris last summer.

Malipiero—A new opera is being completed by Francesco Malipiero, the Italian modernist. The work is entitled "Filomela e l'Infatuato" ("Philomela and the Infatuated Man"). Malipiero has been widely represented on international programs in the last year, including those of the International Society for Contemporary Music.

Lie—In Vienna the calling of concert director is one sometimes marked out for special honors. Benno Lie, who has been associated with some of the foreign tours of American organizations, has been given the title of *Kommerzialrat* by the president of the Alliance. New York musical managers might proceed, it is suggested, to nominations of those among their ranks for honors of similar nature!

Bauer—Harold Bauer celebrated the twenty-fifth anniversary of his first recital in Boston at Symphony Hall, Jan. 23. This week he was announced to play on Monday in Buffalo with Jacques Thibaud and Felix Salmond, on Friday in Providence with Gabrilowitsch and on the following Sunday in Indianapolis with Casals. This, be it stated, is a typical week for Mr. Bauer! On Feb. 4 and 5, the pianist will be soloist with the New York Symphony, marking the twenty-fifth anniversary of his first appearance in New York with that organization.

Newman—Writing in the *London Graphic*, Ernest Newman deplores the inferior quality of modern popular ballads over those of former days. He says: "Since the old tunes had, as a rule, nothing but their melodies to rely on, they had to be good in this respect to catch on as the best of them did. As soon as one begins to say that something in the old days was better than its equivalent of today, one is sure to be accused of senile stiffening of the intellectual joints. Yet very often the old really was better; there is still no new Sullivan or new Offenbach."

Easton—At her recent appearance as soloist with the Minneapolis Symphony, Florence Easton, soprano of the Metropolitan, in spite of insistent and long-continued applause, at the close of the concert declined to sing an encore. For this concert the closing number was the Liebestod from "Tristan and Isolde," than which no more final *finale* can be imagined; and Mme. Easton intuitively sensed the intensity of the moment. At the close, realizing that the climax had been reached, she averted what might easily have become an anticlimax. She was recalled four times, the last time the conductor himself leading her from behind the scenes.

Cherniavsky—Prior to a recent South African concert tour, Mischel Cherniavsky's £2,000 'cello was saved by glue. The instrument, which dates back to 1730, was smashed by a porter at the Euston Station in London, but long and expert repairing enabled the artist to bring the historic 'cello with him to America for the present tour of the Trio here. Although it is now stuck together with glue, the instrument has not been impaired tonally. On the South African tour, to prevent the heat from causing a collapse of the instrument, the 'cello was kept in a thick steel case, while the artist practiced with another.

Point and Counterpoint

By Cantus Firmus, Jr.

"On Board the H. M. S. Pinafore"

By ALETHA M. BONNER



DEAR MARTHA: "The Last Rose of Summer" will probably have bloomed and faded by the time you receive this letter, but I could not write sooner, at least before leaving home, as I was kept so busy trying to get ready for our trip. I called Sam a Flying Dutchman, he scurried about so, but he said he simply had to hustle if we ever set sail "In the Ocean's Deepest Wave."

So many interesting things have happened since being on board. Last night we attended a Masked Ball. It was lots of fun; everybody went around laughingly inquiring of everybody else: "Is It Thou?" The Captain was dressed as the Mikado, and was accompanied by "Three Little Maids" in the quaintest costumes. I tried to guess who they were, but failed.

Then we have had a wedding—The Marriage of Figaro, the ship's barber, who disregarded the warning: "Of Women Beware!" given by his Don Juan friends. The "Fair One" is the Bohemian Girl. I fear hers is "A Heart Bowed Down," since it is rumored that she is a Bartered Bride. They were given quite a friendly Overture at a ship's concert the other evening. Everybody was there, and such a splendid program! Really, it should have been called stunt night! A distinguished Swiss Army officer, Captain William Tell, after dryly remarking, "Vain is the Attempt," delivered Hamlet's Soliloquy in a most dramatic style; an Indian girl (someone said her name was Natoma), gave a very sensational "Dagger Dance," and after this, a celebrated wood-wind artist played, so wonderfully that all declared his instrument was a Magic Flute, as we were moved to "Smiles and Tears." Then we listened for an hour to Tales of Hoffmann, that famous teller of bed-time stories, and he concluded the program with an exquisite song of dreamy beauty—I took down the name; it is: "Oh, Night of Love." You must get it, as 'tis one of the prettiest things of the season.

THERE are so many "notables" aboard. I have already mentioned several of them, but would like to briefly continue the list and introduce the names of the Queen of Sheba, who is decidedly "More Regal Than a King!" Fra Diavolo, or better known as Marquis of San Marco (he is accompanied by his wife, whom he calls "Agnes, Beautiful Flower"); and I must not forget to include Madame Butterfly of Japan—she is expecting her husband to join her shortly, or—as she expresses it—"One Fine Day." I like her so much, and we have had several delightful chats.

Do wish I had time to go into details

regarding our short stay in France. The Pearl Fishers and a thrilling experience in "The Depths of the Temple" might interest you. The Chimes of Normandy were wonderful, but really, this adjective is being overworked so I must stop before it slips out again. It is truly a much-used word; one hears it on every side, along with "Just Look at This, Just Look at That!"

IF only you were with us! "My Heart At Thy Sweet Voice" would be overjoyed.

So say we both.

Samson and Delilah,
By Lila.

Fly in the Ointment

AT a recent concert of the Chamber Music Society of San Francisco in one of our larger Eastern cities, the following choice critical tidbit was heard.

After the last movement of the Schumann A Major Quartet, an elderly lady turned to her companion and remarked: "They told me that these people have perfect ensemble. But they don't turn their music pages together."

Explicit

THE following order was received by a firm of piano makers:

"Dear Sir: Please send a string for my piano. Have the string tuned to G before you send it, as my husband can put it in, but he can't tune it."

Mrs. X.

"P. S.—It's the G string on the right side of the piano."

HENDERSON: "So your son doesn't want to take music lessons?"

Wilkerson: "No. He wants to learn to play the saxophone."

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

In the "Nutcracker Suite"

Question Box Editor:

What is the tinkly instrument used in the "Danse de la Fée Dragée" in Tchaikovsky's "Nutcracker Suite"? Y.

Hartford, Conn., Jan. 23, 1926.

The celesta.

???

Acquiring a Trill

Question Box Editor:

How long should it take a voice student to acquire a presentable trill?

H.

Meridian, Miss., Jan. 19, 1926.

This depends entirely upon the natural flexibility of the voice and the stu-

dent's industry. There could not be any set time, but a good trill is the result of careful practice and is not acquired overnight.

???

Cadences and Things

Question Box Editor:

Please explain the terms "authentic" and "plagal" cadence; also "Tierce de Picardie."

H. F. S.

Galveston, Tex., Jan. 21, 1926.

An authentic cadence is a dominant seventh chord followed by the tonic triad of the same key. A plagal cadence is a subdominant triad followed by the tonic triad of the same key. A Tierce

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

de Picardie is a major third in the final chord of a piece in a minor key.

???

Gounod Song Cycle

Question Box Editor:

Can you tell me the name of a song cycle which Gounod wrote to Italian poems, if I remember rightly, for Mme. Miolan-Carvalho; also if the cycle is obtainable now?

H. B.

New Orleans, Jan. 19, 1926.

You probably mean "Biondina." You can obtain it from any music store, as it is published by a well known New York firm.

???

Varia

Question Box Editor:

1. Was Claudia Muzio born in America? 2. Was Patti Spanish or Italian? 3. What is the position of "Hérodiade" among Massenet's works? Was it composed before or after Saint-Saëns' "Samson et Dalila"? M. J. D.

Chicago, Ill., Jan. 22, 1926.

1. Claudia Muzio was born in Pavia, Italy, in 1892. 2. Patti was of Italian parentage; born in Madrid in 1843. 3. "Hérodiade," Massenet's fourth opera,

was first given in Brussels in 1881. It comes between "Le Roi de Lahore" and "Manon" in the list of Massenet's works. "Samson et Dalila" was first sung in Weimar in 1877, but it was composed a long time before that.

???

"Florestan and Eusebius"

Question Box Editor:

Which of the Schumann Sonatas is known as "Florestan and Eusebius"?

J.

Carson City, Nev., Jan. 20, 1926.

The F Sharp Minor Sonata, Op. 11. The title page says "Pianoforte Sonata. Dedicated to Clara by Florestan and Eusebius."

???

Chopin's Favorite Key

Question Box Editor:

I have been told that Chopin had an especial predilection for certain keys. Can you tell me which these were?

T. R.

Detroit, Mich., Jan. 21, 1926.

The key of C Sharp Minor seems to have been more or less a favorite of his.

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WEAVER PIANOS

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[Continued from page 9]

Gretchaninoff and Rachmaninoff, with a concluding group in English by Elgar, Quilter, Florence Parr Gere and Richard Hageman, the last-named the accompanist of the evening.

Miss Archibald again disclosed an unusual voice—one out of the ordinary in its fullness, its vitality, its compass and its possibilities for both lyric and dramatic utterance. It was not as well used, however, as it was when she sang with the Symphony; either that or the ear was deceived on one occasion or the other. The singer's breath support seemed chiefly at fault in this instance, as the tone was generally unsteady and phrase endings were insecure. Nor was the production free of constriction.

In the treatment of her songs, Miss Archibald displayed a gratifying sense of style and her interpretations were praiseworthy. She met the emotional and musical demands of her numbers with sincerity and resourcefulness of mood. In this she was aided by Mr. Hageman's customarily finished accompaniments. The audience was a more than cordial one. O. T.

Solomon, a Pianist

Solomon gave a piano recital in the Town Hall on Wednesday evening, Jan. 20. Mr. Solomon did not reveal his first—or is it his last name?—but he revealed many things of far greater import. He revealed, for instance, the fact that Beethoven's "Appassionata" is not quite ready for the moth balls just yet. He revealed the fact that the Chopin B Minor Sonata, which one thought was getting just a little bit hackneyed, is hardly ever heard—as it should be played. He revealed himself to be an artist who ranks with the few, one who plays music as if he loved it.

Mr. Solomon began with the Liszt transcription of Bach's A Minor Organ Prelude and Fugue and played the work magnificently, with an overwhelming surge and sweep. One could not believe there were so many gradations of tone possible as Mr. Solomon produced in the Fugue, which, from the structural basis, alone was a mighty achievement. The Beethoven he played was Beethoven *sans* stodginess, Beethoven the romanticist and revolutionary, and what a bit of singing on the piano was his delivery of the Andante!

Mr. Solomon gave the Schumann Toccata a wealth of spirit and brought forth hitherto unnoticed voices, woven into a kaleidoscopic pattern. He played Liszt's "Au bord d'une source" with a limpid elegance, and Balakireff's "Isle-mey" with great splashes of color.

There has been no mention made of Mr. Solomon's technic. It is phenomenal. W. S.

Prince Obolensky

Entering the ranks of recitalists after having been introduced to American music patrons at a Plaza musical, Prince Alexis Obolensky, a stalwart Russian, presented a song program in Aeolian

Hall the afternoon of Jan. 20. He had the collaboration of Michael Arenstein, who played 'cello solos, and Myron Jacobsen, accompanist. A cordial audience applauded the prince and his associates and was rewarded with extra numbers.

Announced as a basso-cantante, Prince Obolensky disclosed an attractive voice of generally baritone quality, but with heavy and solid low tones. These did not reach into the nethermost depths and his opening air from "The Magic Flute" suggested that the tone was being pushed downward inadvisedly. Later, however, when his apparent nervousness was materially lessened, this impression of a mistaken classification of the organ was dissipated.

Musical feeling and a native instinct for song were evident in the nobleman's treatment of his numbers. He sang Italian, French, Russian and English, and his enunciation of the last of these was superior to that of many a singer born to the language. His tone production, at its best, was commendable, but lacked something of the professional surety and security of the finished recitalist. The program was a conventional one, including "Drink to me Only with thine Eyes," "Amaryllis," "Vulcan's Song" from "Philemon et Baucis" and a final Russian group.

Mr. Arenstein's 'cello numbers, which included several by the inescapable Popper, were smoothly and mellowly played. O. T.

Ruth Barrett and Ruth Kemper

Under the auspices of the Washington Heights Musical Club, Ruth Barrett, organist, and Ruth Kemper, violinist, assisted by Arthur Loesser, pianist, gave a joint recital in the Town Hall on the evening of Jan. 21. The three musicians collaborated in the opening number, Handel's G Major "Chaconne" and in the two works that closed the program—the Franck "Prélude, Fugue et Variations" and Gena Branscombe's "The Gleaming Vision," played from manuscript.

Miss Kemper's excellent technic and pleasing command of tonal expression were displayed in the D Minor Concerto of Wieniawski, Beethoven's "Romance" in F, Choinel's transcription of a Debussy Menuet, and two pieces by Rubin Goldmark—"Call of the Plains" and "Witches' Sabbath." She was particularly commended by the audience for her performance of the concerto. Mr. Loesser provided able accompaniments.

Miss Barrett played the D Minor "Toccata and Fugue" of Bach, excerpts from the First Symphony of Vierne, and the Fifth Symphony of Widor, Willia Webbe's "Ecstasy" and Bonnet's "Romance sans Paroles." She proved herself a capable organist, expert in use of manuals and pedals, and pleasing in style. B. L. D.

Elenore Altman

Beethoven's E Minor Sonata, Op. 90, and the B Flat Minor Sonata of Chopin

were the major works on the program played by Elenore Altman in Aeolian Hall on the evening of Jan. 21. Three Brahms numbers—the First "Capriccio" from Op. 76, the E Flat Minor "Intermezzo" and the B Minor "Rhapsodie"—Schumann's Ninth "Novelette" from Op. 99, Bainbridge Crist's "The Old Spinnet," Paderewski's "Caprice genre Scarlatti" and two "Etudes de Concert" by Stojowski completed the list.

Miss Altman's technic is dextrous and facile, and she plays with a temperamental freedom that vitalizes her readings. Her poetic intensity of feeling occasionally led her into dynamic excesses in the Beethoven Sonata and the Brahms compositions her tone becoming hardened now and then by undue emphasis. The Chopin was performed with more restraint, and in it she revealed more consistently her ability for expressive finesse. B. L. D.

Dohnanyi's Third

Ernst von Dohnanyi put the final seal on his reputation as a truly excellent pianist Thursday evening, Jan. 21, at the third and last of his Chickering Hall recitals. First on his program was Liszt's arrangement of Bach's Fantasia and Fugue in G Minor and it was in this number that he showed himself a master builder in his steady, unfailing approach to the tremendous climax. He played the Beethoven Sonata in A Flat

[Continued on page 24]



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"The audiences gave him delirious ovations night after night."—*El Pais*, Montevideo.

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[Continued from page 4]

"Levee Land" to combine jazz with sophisticated harmony, and the result of the union is not happy.

His music does not have definite enough melodic character for the folk-music it purports to be, while its harmonic acidity is too deliberate. Trying to be both realistic and fantastic, it fails of becoming either. The "Levee Song," a plaintive "Blues," is the most worthy of the group. The second is a wordless croon, and in the third the singer exclaims "Hey! Hey!" at intervals with varying expression.

"The Backslider" owed its marked success with the audience to the imitable ways of Florence Mills, the Negro comedienne. In fact, the entire suite would have fallen flat without her piquant inflections, her peculiar reedy quality of voice and her contagious humor.

Rieti's sonata, played by R. Meredith Willson, Arthur Foreman, Philip Reines and Alfredo Casella, proved an amusing diversion, wavering in its style between imitation and parody. One heard a transmogrified Boccherini in the first movement; Verdi was unmistakably parodied in the "Adagio lamentoso," and in the final "Vivace ed energico" there were allusions to Rossini. R. C. B. B.

ROCHESTERIANS END TOUR

Rosing and Opera Company Return from Successful Canadian Visit

ROCHESTER, N. Y., Jan. 23.—Marked success attended the Canadian tour just completed by Vladimir Rosing and some of the principal artists of the Rochester American Opera Company.

The tour included seventeen performances in six cities, Victoria, Vancouver, Calgary, Winnipeg, Lethbridge and Saskatoon. Opera in "intimate" style, entirely in English, was presented in all these cities, and the organization returned with records of artistic and financial approval from Canadian audiences.

Mr. Rosing, producer-director of the company, who appeared in leading rôles in a number of the operas, won enthusiastic tributes, and there was generous praise for the other members of the company. They were: Ednah Richardson, Mary Silveira, Margaret Williamson and Cecile Sherman, sopranos; Brownie Peebles, mezzo-soprano; Charles Hedley and Phillip Reep, tenors; Donald McGill and Allan Burt, baritones, and George Fleming Houston, bass.

The repertoire included "Cavalleria Rusticana," "Pagliacci," "Faust," "Martha," and excerpts from "Carmen," "Rigoletto," "Boris Godunoff," "Eugen Onegin," "The Pirates of Penzance" and "Pinafore."

Juilliard Merger Announced

[Continued from page 5]

the schools of the new Juilliard School of Music.

"They are convinced that the inclusion of the Institute in the larger plan of the trustees of the Juilliard Musical Foundation will open up a field of wider usefulness for the Institute, which has been successfully built on the foundation so wisely laid by its founder twenty years ago. Certain members of the board of trustees of the Institute have been glad to accept the invitation of the Juilliard trustees to continue their interest in the work of the Institute by accepting membership in a board of governors of the central organization which will have charge of the group of schools of which the Institute is to be one.

"The Juilliard trustees have very generously proposed that the Institute's endowment fund of \$500,000, contributed

by James Loeb, shall be continued in the hands of special trustees and in honor of James Loeb's mother shall be known as the 'Betty Loeb Fund.' After provision has been made for certain pensions, the income of this fund is to be used for scholarships to aid worthy students of the new Juilliard School.

"Thanks to the wisdom, efficiency and devotion of Dr. Damrosch, who has been the Institute's director from its inception, the trustees are able to turn over to the larger organization a thoroughly equipped conservatory, housed in modern buildings, free of debt, with its expenditures well within its income, a splendid faculty, and the largest student enrollment of its history.

"The trustees feel that with the increased income assured by the new association there is no limit to the usefulness of the Institute as one of the group of schools for musical education which has been rendered possible by the beneficence of the late Augustus D. Juilliard."

The trustees of the Institute for Musical Art are Paul D. Cravath, Felix M. Warburg, Paul M. Warburg, Felix Kahn and John L. Wilkie.

The trustees of the Juilliard Foundation are Frederic A. Juilliard, George W. Davidson, William C. Potter, James N. Jarvie and Charles A. Peabody.

Week of Opera at Metropolitan

[Continued from page 19]

and Tullio Serafin in the conductor's chair. A draped bust of Verdi occupied a place of honor at the side of the stage.

Miss Ponselle, substituting for Florence Easton, who was suffering from a severe cold, sang the operatic-religious music very well indeed, and in the "Libera Me," originally a part of a composite mass in memory of Rossini, her great voice dominated the huge chorus without difficulty. Miss Alcock, in the "Liber Scriptus," sang in fine style, and in the "Ricordare," with Miss Ponselle, she shared honors equally. Mr. Gigli and Mr. Mardones had their innings in the "Ingemisco" and the "Confutatis," respectively, and both sang in impeccable fashion. The quartet ensembles could hardly have been better in any way. The chorus, as always, was superb. Mr. Serafin's conducting of the mass was electrifying. J. A. H.

Orchestral Concerts in New York

[Continued from page 4]

equal pleasure his magic-lantern slides of instruments and composers and related subjects. Some discussion arose as to whether one picture shown was Washington or Mozart, but the Mozart adherents finally won.

The musical program included the overture to Mozart's "Magic Flute," the Larghetto from Beethoven's Second Symphony, the Scherzo from Tchaikovsky's Fourth Symphony, and Saint-Saëns' "Algerian Suite" and "Marche Militaire." Preceding these last numbers, Mr. Schelling called upon the audience to stand up and sing "Adeste Fideles" in order to "stretch lungs and legs." A feature of the concert was the playing of the Boccherini Concerto for Violin, by Oscar Shumsky, an eight-year-old player from Philadelphia. The young artist displayed not only a well-grounded technique, but an excellent tone and something more than the rudiments of style. He was applauded with enthusiasm and recalled many times. J. A. H.

Yet Again Toscanini

The New York Philharmonic, Arturo Toscanini, guest conductor. Carnegie Hall, Jan. 24, afternoon. The program:

"Unfinished" Symphony..... Schubert
Overture to "Leonore," No. 3..... Beethoven
Symphonic Poem, "Gethsemani"..... De Sabata

Excerpts from "Petrushka"..... Stravinsky

As is easily seen, the program was nicely balanced between the older music and the new. When a master like Toscanini plays Schubert and Beethoven, the ear is alert for new "readings." If such were the expectations at this concert there were consequent disappointments. Mr. Toscanini did nothing startling with the Symphony nor with the Overture, that is he made no radical changes. The element of startling was entirely in the sharply-pointed phrasing, the smoothly-built climaxes and the elegance of perfected detail. And through it all, the music was still Schubert and Beethoven—never Toscanini.

The Symphonic Poem of De Sabata, which was repeated from a concert earlier in the week, made the same impression as before, of a sincere and forthright attempt at describing musically, a scene that only a musical giant should dare approach and then only with

shoes put off from his feet. The "Petrushka" was a wild whirl of musical color slung hither and thither from an over-stocked palette. Stravinsky enthusiasts must have revelled in it.

The audience, needless to say, made the doors bulge into the foyer and only the fire laws kept it from doing even worse. J. A. H.

CHALIF DANCERS PRESENT CARNEGIE HALL PROGRAM

Colorful Interpretative Numbers Are Pleasing Feature of Annual Public Recital

The annual public program by the Chalif Dancers, given in Carnegie Hall last Saturday evening, again brought a long and interesting exhibition of the young artists in Mr. Chalif's dance creations, with Jasha Samos at the piano. The list was devoted to character and toe, Oriental, interpretative and national dances.

As before, the young artists disclosed a high degree of training, not only in the mechanical figures but in the artistic conception of the numbers. The costuming was beautiful and appropriate, and the group numbers and diversissements in many cases were as pleasing as those provided by touring ballet organizations.

Among the group numbers the first place must be awarded to the "Blue Danube" number, which was brilliant in design and investiture. Other ensemble numbers were "Les Amours de Columbine" to Poldini music and a Brittany dance. Among solo dancers the work of Verna Watson Chalif, in "The Silver Swan" and "Fantasie Orientale" ranked high for grace and beauty. Edward Chalif contributed virile folk and athletic dances. Space limits prevent individual mention of all the numbers of outstanding appeal.

Among other soloists participating were: Clara Fish, Emily Dean, Marion Frost, Jessie Box, Sarah McInness, Dorothy McNeill, Alva Decker, Etta Miliken, Helen Ledman, Dorothy Cropper, Emilie Sarles, Elizabeth Gilfillan, Sonny Chalif, Sylvia Averback, Josephine Sarazan, Lucy Samos, Ethel Sauer, Alice Cannon, Marice Gorman, Claire Sweetland, Ruth Brownstein, Frances Chalif, Violet Grubb and Leonore Brenauer.



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New York's Week of Concerts and Recitals

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clearly, exactly, easily; then his own "Ruralica Hungarica" which seemed to have suffered a bit in its transcription from the orchestral suite. There were two Chopin Mazurkas, one in D and one in A Minor. There was Brahms' Intermezzo in E, sturdy, wholesome, and the brilliant "Naïfa Valse" by Delibes, arranged by Dohnanyi. There was Dohnanyi himself who made of each phrase a perfect tonal gesture, purposeful and intelligible. Forewarned by the crowds that had besieged Mr. Dohnanyi's first two recitals, Chickering proprietors had squeezed chairs into every available inch of space. All were taken, many stood. Many were turned away. E. A.

Sixth Biltmore Musicale

At the sixth Biltmore musicale in the Grand Ballroom on the morning of Jan. 22, the artists were Marguerite D'Alvarez, mezzo-contralto; Colin O'More, tenor, and Leff Pouishnoff, pianist. Carl Bruner was accompanist.

Mr. O'More began the program with Weingartner's "Liebesfied" which he followed with a setting of "Alack! That Spring Should Vanish with the Rose" by William Stickles, and the "Lied d'Ossian" from Massenet's "Werther." As encore to this group he sang the "Maison Grise" from Messager's "Fortunio." Mr. Pouishnoff then played a group of Chopin with Bach's "Sicilienne" at the start. Mme. D'Alvarez' first group was of songs by Beaumont, Cox and Easthope Martin. Mr. O'More then sang a group of Irish songs ending with Fourdrain's "Carnaval." Mr. Pouishnoff's second group was of pieces by Albeniz, and himself with the Liszt "Campanella" at the end of the group. Mme. D'Alvarez then re-appeared in a group by Weber, Padilla (which the program was kind enough to tell, was "Spanish" for fear of any misapprehension) and "Mon Coeur s'Ouvre à ta Voix" from "Samson et Dalila." The program ended with the duet from Act II of "Carmen" sung by Mme. D'Alvarez and Mr. O'More. Throughout the concert all three artists were the recipients of prolonged applause and there were numerous encores. J. D.

William Wolski, Violinist

William Wolski, a young American violinist, made his New York debut in Aeolian Hall on the afternoon of Jan. 22, with Harry Kaufman at the piano.

Mr. Wolski's program included the Brahms A Major Sonata, the Tchaikovsky Concerto, and a group of pieces by Pugnani-Kreisler, Beethoven-Kreisler and two by Paganini.

Mr. Wolski, while not in any sense as yet, a thrilling player, has obvious possibilities. His tone proved variable in dynamics and did not always rise to desired climaxes. It was best in sustained passages. The Brahms was perhaps the most satisfactory of the afternoon's pieces, and the first movement, curiously enough, the best played. The Andante of the Tchaikovsky was a good piece of tone color but the Allegro following, lacked the necessary bite. Also, in spite of Mr. Kaufman's superb work at the piano, this concerto is not the best adapted to performance without orchestra. The final group was all well played. Summing up Mr. Wolski's playing, one would say that it will bear watching. It is pointed in the right direction and has many desiderata.

Mr. Kaufman, who might be known as "the violinists' friend" played impeccably throughout the recital. J. A. H.

Van der Veer in Recital

Nevada Van der Veer, an American contralto whom one hears all too seldom, gave a recital in Carnegie Hall on the evening of Jan. 22, before a large audience, with Stewart Wille at the piano.

Mme. Van der Veer began her program with a German group by Schubert, Brahms and Wolff. Following this, she presented a group of songs of the Hebrides arranged by Margaret Kennedy-Fraser, then a French group and ended with a group in English by three Russians and one Hungarian composer.

There are few singers now before the public who can be counted upon to give as thoroughly satisfactory recital as Mme. Van der Veer. Starting out with a beautiful voice as a major premise, the singer has a method which brings out the best in her natural endowment, a thing as rare as it is agreeable. Add to this, interpretative gifts well above the average and an agreeable personality, and the result is pretty nearly as good as it can be.

Perhaps her extended experience in oratorio has contributed the broad sweep which Mme. Van der Veer brings to her songs. Be that as it may, it is in songs with long phrases and sustained melodic passages that the singer is at her best. Nevertheless, Schubert's "Wohin" was

delightfully given. One of the most enjoyed songs on the program was Erich Wolff's "Ein Solcher ist mein Freund." The Hebridean songs which are not novelties, were well sung and much appreciated.

All in all, this was one of the most delightful recitals of the season and Mme. Van der Veer should give another immediately! J. A. H.

Edna Kellogg in Unique Recital

Edna Kellogg, soprano, formerly of the Metropolitan, was heard in a unique program in Aeolian Hall on the evening of Jan. 22, with Kurt Schindler at the piano.

Miss Kellogg's vocal equipment is well known to New York and at this recital she arrested attention by her program as well as by her singing thereof. Beginning with Wolf-Ferrari's "Quattro Rispetti," not in themselves songs of any great interest, Miss Kellogg sang her way through Duparc, Debussy, Koechlin Hûe and Fourdrain, giving familiar songs by each composer. A German group followed, songs by Brahms, Schumann (the unfamiliar "Aus den Oestlichen Rosen") two songs of Wolf and Strauss' hectic "Cäcelie." All these were well given and were much applauded.

The real crux of the program, however, was a group of American songs, two Bayou Ballads by Minro-Schindler, having their first hearing, songs by Kern and Cole, and to end with, Henry Souvaine's "The Jazz City," a cycle of four short numbers.

The Bayou Ballads were interesting and well sung, but what can be said of "Under the Bamboo Tree" and "They Wouldn't Believe Me?" The Coon Song of the early years of the Century, is as dead musically as the "Gibson Girl" who used to sing them, and never had any musical significance when it was alive. Be it said that Miss Kellogg sang both these songs exceedingly well and did all that could be done for them. Mr. Souvaine's Jazz City, however, is a different proposition. Just what lasting qualities this music may have remains to be seen. Suffice it to say, however, that they are dramatic and effective and furthermore, in them Mr. Souvaine has carried out his idea of expressing the mad whirl of the Gay White Way, as well as its sombre aspects. Miss Kellogg gave a gripping interpretation of the numbers and earned well-deserved applause. J. D.

Lawrence Schauffler, Pianist

Lawrence Schauffler, a young pianist who made his New York debut last winter, returned to Aeolian Hall on Saturday evening, Jan. 23, in a program which began with Debussy's Suite "Pour le Piano," too seldom given as an entity, followed by Beethoven's Sonata, Op. 26, a Chopin group, Liszt's "Sonetto 104 del Petrarca" and "Gnomesreigen," Busoni's Fantasia on Bizet's "Carmen," and Liszt's Polonaise on "Eugene Onegin."

Mr. Schauffler proved a player well equipped technically and imaginatively equal to the demands of his program. The Nocturne in C Minor and the Ballade in F Minor of Chopin, perhaps the finest two of their genre, showed the pianist to have an excellent sense of structure and a sure instinct for dramatic possibilities. The difficult Debussy Toccata was especially well done and the fireworks of the Busoni and Liszt numbers were tossed off with ease. D. J.

Chamber Music Society of San Francisco

The Chamber Music Society of San Francisco, which has been heard several times in New York this season, appeared in the Washington Irving High School Auditorium on the evening of Jan. 23, giving the third of the series of Chamber Music Concerts sponsored by the People's Symphony Concerts. The organization, consisting of Louis Persinger and Louis Ford, violins; Nathan Firestone, viola; Walter Ferner, cello, and Elias Hecht, flute, was heard in a program several numbers of which were unfamiliar, such as Mozart's Quartet in D for Flute and Strings, and three short pieces by Brescia, Suk and Gouvy, for the same combination. The two string quartet numbers included Tanieff's Quartet in C, Op. 5, and the Ravel Quartet in F. In spite of the somewhat over resonant acoustics of the hall, the Society's playing was interest-

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SHE PHRASED HER POETS IN TONES OF CRYSTAL CLARITY." —New York Times.

ETHEL NEWCOMB

PIANIST

ACCLAIMED IN NEW YORK RECITAL, Aeolian Hall, January 19, 1926

The Critics Said:

"Ethel Newcomb gave a piano recital in Aeolian Hall yesterday afternoon. One in hundreds of such events, it surprised its hearers by capturing the last word in musical criticism, the simple word 'charm.' Perhaps Miss Newcomb would have had her audience show preference for Beethoven's 'Waldstein' sonata, which she played well. The audience reserved its encore for 'Faschingsschwank' of Schumann, light carnival sketches 'aus Wien,' and for the yet lighter 'Laufenburg' waltz of d'Indy, the G-major prelude of Rachmaninoff, as airily spiraling as smoke curls upward, and such others as Gardner-Eyre's 'Beyond the Mist' and 'The Island Spell' of John Ireland. So from Mozart to Stravinsky the pianist dealt a trump hand of trifles akin to perfection. She phrased her poets in tones of crystal clarity, never a roar nor a hasty ejaculation, but a just appreciation of all that might be made of the music of the moment. It was a rare day in bleak recital-land, as if yesterday's sunshine had invaded the hall. There were no flowers allowed, though three ushers bore loads of bouquets unopened to the stage door." —New York Times, Jan. 20, 1926

"After an absence of several years the comely pianist, Ethel Newcomb, gave a recital at Aeolian Hall yesterday afternoon. Miss Newcomb is, at her best, an engaging artist, dependably equipped and musically sensitive. A quality of fine fibered distinction affirmed itself in her performance of Mozart's A minor rondo yesterday—a performance conspicuous for the delicate morbidez that invested it as well as beauty of touch and continence of tonal color. Miss Newcomb furnished likewise an intelligently planned reading of Beethoven's 'Waldstein' sonata." —New York Telegram, Jan. 20, 1926

"With Beethoven's 'Waldstein' sonata and Schumann's 'Faschingsschwank aus Wien' as her principal numbers, Ethel Newcomb exhibited a vigorous talent. . . . Marked technical ability and smoothness, energy kept within bounds and considerable shading seemed general characteristics. . . . Miss Newcomb's firmness of touch and spirit in performance and shading, which took cognizance of finer gradations, were brought to good account in the 'Faschingsschwank,' which followed Schumann's Toccata, and was followed by 'Grillen' as encore." —New York Herald Tribune, Jan. 20, 1926

"Ethel Newcomb contributed considerable skill and scholarship to a programme of piano pieces at Aeolian Hall yesterday afternoon. Although almost a hundred keyboard recitals have been given this season, the enthusiasm of concert patrons is genuinely stirred by musicianliness of the type offered by Miss Newcomb. Whether she played an unfamiliar, brilliant and energetic Gigue by Haesler or the time worn 'Waldstein' sonata by Beethoven; a gentle, purling Ronda by Mozart or a sonorous Prelude of Rachmaninoff's, she disclosed a broad equipment of technic and style, unerring and tireless fingers and a well-adjusted use of the pedal." —New York American, Jan. 20, 1926

"Ethel Newcomb, a pianist who has been heard here on several previous occasions, gave a recital yesterday afternoon in Aeolian Hall. Her program was one of familiar type, with Beethoven's 'Waldstein' sonata as the central number. Miss Newcomb did not have to wait for yesterday to prove herself to be a pianist of merit." —New York Sun, Jan. 20, 1926

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ing in every respect, the Mozart Quartet being especially pleasing. In the Tanieieff, the Adagio was exceedingly fine. The Ravel Quartet sounds better, however, in more interesting surroundings. It was well played, though, and received much applause. J. D.

Soprano and Violinist

Berta Weinsell, soprano, and Issay Lukashevsky, violinist, gave a joint recital on Saturday evening, Jan. 23, in the Town Hall. The former, following the "Pace, Pace, mio Dio" from "Forza del Destino" and Sibella's "Bocca Dolorosa" concentrated almost exclusively on Russian and Yiddish art and folk songs, including the Cavatina from Glinka's "Russlan and Ludmila," Rachmaninoff's "Tryst" and "To My Sorrow I Fell in Love with Him," and Tchaikovsky's "He Loved Me So." Mme. Weinsell was at her best in the Yiddish numbers where a certain interpretative flair made up for her hard, metallic voice and distressing lack of training. Mr. Lukashevsky's *pièce de résistance* was the Bruch G Minor Concerto to which he added pieces by Schumann, Wieniawski, Tchaikovsky, Sarasate, and Portnoff Lukashevsky. The violinist's natural talent was marred by an excessive sentimentality and disturbing mannerisms. L. Bertichevsky was at the piano. D. J.

Sigmund Feuermann Again

A second recital was given by Sigmund Feuermann, Austrian violinist, who made his initial appearance in this country a few weeks ago in the Town Hall last Sunday afternoon. The program began with the Sonata of Richard Strauss, and included the Glazounoff Concerto, Paganini's "I Palpiti" and shorter pieces by Bach, Mozart, Beethoven, Schubert and Bazzini.

Mr. Feuermann is unusually gifted in the matter of technical facility. He excels in double-stopping, passages in harmonics, trills, rapid pizzicati chords. At times, however, his tone inclines towards scratchiness, which to some extent mars the evenness of line in his interpretation. The Strauss proved Mr. Feuermann's best effort, all told, and his playing of the slow movement seemed especially spontaneous and sincere. W. S.

Marya Freund Sings

Marya Freund, Polish soprano, who has appeared here before, gave a recital in Aeolian Hall on Sunday afternoon, Jan. 24, before a discriminate audience. Mme. Freund is more of an interpreter than a singer; her vocal resources as such are not strikingly great, but their shortcomings are overshadowed by the intelligence and devoutness of her conceptions.

Mme. Freund was at her best in a group from Schubert's "Winterreise." These included "Auf dem Flusse," "Rückblick," "Der greise Kopf" and others, which the artist treated in subtle yet colorful manner, with always a suggestion of veiled melancholy, even in moments of the greatest dramatic import. In a Schumann group, "Der Nussbaum" was especially interesting, sung in a rather unusual way, as was "Du bist wie eine Blume." Both, however, were somewhat marred, from the standpoint of pure singing, by lack of resonance.

The same quality of devotion helped make an Italian group more pleasurable than it would have been in the care of another similarly equipped, but it is difficult to "interpret" Martini's "Plaisir d'Amour" or Peri's "Inno al Sole," which demand the smoothest vocalism, purely and simply. The more to Mme. Freund's credit, then, that she was able to make these numbers enjoyable solely because of her musicianship and ability.

The printed list closed with two Chopin songs, "Wojak" and "Pieszczołka," sung with striking accent and rhythm. More artistic accompaniments than those supplied by Edward Harris have not been heard this season. W. S.

Barrère and Richards

George Barrère and Lewis Richards gave the second of their three Sunday evenings of music for harpsichord and piano on Jan. 24 in Steinway Hall. Bach began the evening, Bach ended it and Bach's English Suite in G Minor for harpsichord, admirably played by Mr.

Richards, held the place of honor in the middle of the program. Between the Bach numbers came Milhaud and Cyril Scott. Milhaud's Sonatine for flute and piano (Mr. Richards at the piano) was given its first performance in New York. It is a rather aimless thing, though not unlovely, now in major mode, now in minor, never especially distinctive. Cyril Scott's "Ecstatic Shepherd" was played off-stage by Mr. Barrère, unaccompanied, and was, as it should have been, inbound by form or reason. Both Mr. Barrère and Mr. Richards are masters of their instruments. First and last they played together Bach's Sonata in A, his Sonata in C. Bach being Bach made it an evening rich with beauty. E. A.

Esther Cadkin, Soprano

Esther Cadkin, soprano, gave a recital Sunday evening, Jan. 24, in Chickering Hall. In Italian, German, French, Russian and English songs she displayed a voice of very sympathetic quality, and a style natural, unaffected and pleasing. Miss Cadkin began with Handel's "Care Selve" and having sung it admirably, went on to Veracini's Pastoral. Her German songs included Wolf's "Verborgeneheit," D'Albert's "Amor und Psyche" and "Ruhe meine Seele" and "Cäcelie" by Richard Strauss. There was "O beaux rêves évanonis" from "Etienne Marcel," by Saint-Saëns, Russian songs by Tchaikovsky, Moussorgsky, and Gretchaninoff, which found great favor with her audience, and a final group of English songs by Griffes, Barnett, Carpenter and John Prindle Scott. Much of Miss Cadkin's singing was very lovely, notably "Verborgeneheit" and "Ruhe meine Seele." She was at her best in slow-moving songs where she had time to develop her tone. Swift, brilliant numbers like "Cäcelie" were a less fortunate choice. Herbert Goode was an able accompanist. H. C. O.

Werrenrath Returns

Seemingly restored to robust health after his recent illness, Reinald Werrenrath returned to give a recital including many of his most popular repertoire numbers in Carnegie Hall last Sunday evening. The baritone displayed his familiar smoothness of tone and very expressive delivery, together with admirable mastery of his texts. Beginning with Giordani's "Caro Mio Ben" and Legrenzi's "Che fiero costume," the singer continued with "Over the Hills and Far Away," arranged by Fisher, and Purcell's charming "I'll Sail upon the Dog Star."

The second group was given in German, with unusually fine diction. The Schubert "Du bist die Ruh" and "Der Doppelgänger" were lyrically voiced, the latter with appropriate dramatic stress in the climax. Grieg's "Lauf der Welt" and Sinding's "Licht," sung with much expressiveness, brought an encore. The "Evening Star" from "Tannhäuser" was sung smoothly and evenly by the vocalist, and the Old English "Pretty, Pretty Creature" was added as extra.

A group of sea songs was made up of Henry F. Gilbert's "Pirate's Song," Keel's beautiful setting of Masfield's "Trade Winds" and Taylor's rollicking "Captain Stratton's Fancy." Woodworth Finden's "Pale Hands I Loved" was the encore. Popular numbers made up the last group—Clark's "Blind Ploughman," O'Hara's "Wreck of the Julie Plante," Harriet Ware's "Princess of the Morning," McGill's "Duna" and Speaks' "On the Road to Mandalay." All these had their meed of sentiment and brought excited applause from the well-filled hall. The encores were numerous at the close—"Oh, It's Quiet Down Here," "Smilin' Through," "Drink to Me Only," "I Saw a Lad in Khaki" and others. G. D.

Courboin's Third Recital

For his third organ recital of the season, in the Wanamaker Auditorium, Charles M. Courboin presented a program which was varied enough to please all tastes, and yet calculated to disclose his sound musicianship, his genius for effective registration and his exceptional technic. A fine performance of Bach's great Passacaglia was followed by an aria of Lotti; Auguste De Boeck's Allegretto; Cesar Franck's inspired Chorale in A Minor, which Mr. Courboin wrought into a glorious tone poem, and Alexander Russell's clever descriptive piece, "The Bells of St. Anne:

de Beaupré." Pietro Yon's quaint Toccatino, imitating the playing of an old-fashioned barrel organ, was dexterously performed, and Schumann's Sketch No. 3, served as a dainty bit of deft coloring from a many-tinted palette. But the high light of Mr. Courboin's performance was attained in the transcription of Debussy's "Afternoon of a Faun," in which his almost orchestral coloring was most impressive.

G. F. B.

Leff Pouishnoff Returns

Leff Pouishnoff, whose début was one of the more auspicious of last season's many, gave a piano recital in the Town Hall on the evening of Jan. 12. The program included the Bach-Busoni Chaconne, Beethoven's F Minor Sonata, Op. 57, the Schumann "Carnaval," Book I of Godowsky's splendid "Java Suite," and shorter numbers by Daquin, Medtner, Glazounoff and Poulenc.

Mr. Pouishnoff did not seem in his

best form. His two former appearances had stamped him as a technically gifted pianist with solid musical foundation and a definite personality. At times all of these qualities were again in evidence, but more often Mr. Pouishnoff was satisfied with being digitally facile—and not always painstakingly accurate at that. His best effort, all told, was the Godowsky work, which he gave with imagination and insight, and whose colors he painted with sure hand.

The "Appassionata" went very rapidly and the "Carnaval" likewise, both sounding as though they were built upon rather bumpy ground. The Medtner "Märchen" were better, and the Glazounoff Study nicely done, although rhythmic uncertainty was not altogether lacking in either.

Mr. Pouishnoff, it has been reported, arrived at the auditorium in haste, following the delay of his boat, a fact which seems worth making allowances for. W. S.

WEAF Artists Give Concert

A concert was given by artists of the WEAF radio station at the Mecca Auditorium on Jan. 23, to meet the request of admiring air listeners. Those who took part are known under the unepithetous appellations of the "Silvertown Cord Orchestra," "Larkinites Male Quartet" and the "Silver Masked Tenor," with the announcer, Graham McNamee, an accomplished baritone, as the only one appearing minus a *nom de plume*. Numbers were of the popular type, except Massenet's "Il Sogno," sung with considerable taste by the masked tenor. Members of the Male Quartet have agreeable voices, which blended well and provided excellent ensemble singing. Mr. McNamee recounted the comic experiences to which an announcer is subject. The orchestral numbers seemed to meet the favor of the audience. G. F. B.

Julia Larsen Gives Musicale

Julia Larsen gave a musicale in her studio on Jan. 17 to introduce a talented violin pupil, Tony Reale, who played

with considerable skill and promise the Ave Maria of Schubert-Wilhelmj, "Paradise" of Kreisler and Wieniawski's Capriccio Valse. George Waldman, tenor, sang a group consisting of "The Wounded Bird" and "My Native Land," by Gretchaninoff; a Berceuse and "The Rose Enslaved the Nightingale" by Rimsky-Korsakoff; "Trees" by Rasbach and two songs by Woodforde-Finden. His offerings, some excellent singing by Sara Porter and piano numbers played by Louise MacPherson, gave a great deal of pleasure to those present. Miss Larsen played the accompaniments very creditably.

Gilbert and Sullivan Series Planned for New York

A series of Gilbert and Sullivan operettas is being projected for New York this winter by Lawrence J. Anhalt, theatrical producer. A preliminary subscription list has been opened by Mr. Anhalt. Present plans call for four weeks' runs of each work, the repertoire including about six operas, to be announced later.



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By SYDNEY DALTON



AGAIN the amount of teaching material for the early grades has accumulated in sufficient volume to warrant special consideration. Music for young beginners on the piano is a very important part of the educational program, and it receives considerable attention from our composers, as is shown by the large number of publications put out from the various presses. A considerable amount of it, like a large amount of the output for more advanced performers, is rather to be avoided than used. On the other hand, there is being written much excellent music for young people; music that will develop their technic and musical taste at the same time. It is such material that should be made known to the teaching profession.

Seven Pieces by Cecil Burleigh

There are frequently to be found some unusually good ideas, harmonized more richly than beginning pieces usually are, in Cecil Burleigh's works for children. His "Diversions," a set of seven pieces for medium grade (Carl Fischer), are not so unusual harmonically; but as is always the case with him, there is constant interest in the ideas and in mood. Every one in the set is worth the attention of teachers. Their separate titles are: "In the Hayloft," "Frolic," "Mazurka," "Spooks," "Harvest Song" and "Robin Redbreast."

Second, Third and Fourth Grade Pieces

William Baines' little suite of six pieces for the piano, entitled "From a Toy Shop" (Arthur P. Schmidt Co.), is for second grade pupils and has sufficient tunefulness about it to be useful, though it is written along rather well-worn lines. The separate titles are: "Wooden Soldiers," "Roller Coaster," "Sail Boat," "Dancing Doll," "Rocking Horse" and "Toy Trains." They are published together. Slightly more advanced is G. A. Grant-Schaefer's descriptive etude, "Starry Night." This number is for practice in legato playing and pedaling,

and is written in the melodious manner that is always to be found in this composer's work. August Nöck's "Mignon," a waltz, is a charming little piece, rhythmically attractive and full of melody. It is about fourth grade, as is R. Krentzlin's "Menuetto Sinfonico," also a Schmidt publication. It begins and ends in real old time minuet rhythm, but the middle section is more of a waltz than a minuet.

Five First and Second Grade Pieces

"Tunes from Tone-Land" (Harold Flammer) is the title of four five-note compositions of first grade pupils, by Berenice Violle. It is an interesting little set. "Evening Bell" is in swaying waltz rhythm; "In the Blacksmith's Shop" is appropriately violent; "Merry-Go-Round" is another waltz, with the melody alternately in the left hand and the right hand. Finally, "March of the Tin Soldiers" is heavily mechanical. Lena Wheeler Chambers has made a humorous and instructive number of her "Pickaninny March," another Flammer publication, in which the left hand plays an important part.

Leo Ornstein Depicts Russia in Ten Duets

In ten duets for beginner and teacher, there has appeared the first set, containing five numbers, under the title of "Seeing Russia with Teacher" (G. Schirmer), by Leo Ornstein. The composer has had regard for the development and intelligence of the young performer. He has written unusual but understandable music which any beginner will enjoy, after sufficient practice. There is, of course, substance in the teacher's part. Such music advances a pupil's musical appreciation and extends his horizon. The titles of the numbers in this first set are: "The Old Village Church," "Putting the Wooden Doll to Sleep," "The Sleigh Ride," "The Prisoners Leave for Siberia" and "The Carrousel."

Program Music for the Young Beginner

Mabel Madison Watson's ten little pieces, entitled "Scenes from Tuneland" (Arthur P. Schmidt Co.), are based on a new and inspiring idea. As the composer says in her foreword, this set "introduces the idea of program music. It may be used as a whole for a miniature lecture recital, or a few numbers may be given on any recital program—having the

pupil first read the story, playing each motive as it comes in." Preceding each of the pieces there is its story with the motives employed. The numbers are melodious and are for the first grade.

More Duets for Teacher and Pupil

Frances Terry, another interesting and instructive writer of children's pieces, has composed four duets, in which the pupil plays the upper part, with both hands moving in unison, and the teacher supplies the bass. As is usual with this composer's work, the pieces are well calculated to hold the attention of the embryo pianist and advance him considerably along the path of piano mastery. In the set, published separately, there is "The Bees' Lullaby," "Climbing Roses," "Dance of the Buttercups" and "The Old Sun-dial" (Oliver Ditson Co.).

Piano Duets by Trygve Torjussen

Fourth grade pupils will be able to master a group of three duets for piano by Trygve Torjussen, which have just come from the publisher, (Arthur P. Schmidt Co.). Their titles are: "Marche Chevaleresque," "Dawn" and "March of the Saracens." There is nothing out of the ordinary about these pieces, but the music is good average material and well written for the instrument. Much of it is instructive and useful technically, so teachers will do well to look them over.

Two Little Suites for Early Grades

There are two little pieces by Frederick A. Williams that must be included among the worth-while material for second and third grade pupils. They are entitled

"Judy" and "In Colonial Days" (Oliver Ditson Co.). The first of these is a playful, fast-moving number, particularly good for the development of velocity. There is even more interest in its companion piece, however. There is an attractive old-time flavor about it and, though Mr. Williams does not call it a Gavotte, it is written in that rhythm, and I wish to differ from the composer in his distribution of accents. To me, it seems to begin, not on the first count, as he has it, but like a true gavotte, on the third.

"Flowers from My Garden," a set of three pieces for second and third grades, by Jane Munn Spear, and put out from the Ditson press, is made up of three one-page fancies, preceded by appropriate little verses. The flowers are: "Pansy and Miss Mignonette," "Swaying Poppies" and "The Four-o'Clocks." All are nicely and entertainingly written and the ideas are thoroughly musical.

Works by James H. Rogers and F. A. Goodrich

It is sufficient to say of two numbers by James H. Rogers that they are quite up to the standard of this composer's works for young students. They are for the second grade, entitled "The Fliver Chase," which surely has a hint of modernity about it, and "In the Sheikh's Tent," made Eastern through the employment of fifths. From the same press (Clayton F. Summy Co.), come two volumes for beginners by F. A. Goodrich, under the title of "Album of Short, Easy Pieces," published in two parts. This composer's pieces for students in the early grades are undoubtedly among the best of their kind. They are written with intimate knowledge of the needs and interests of the young, and the music is never commonplace.

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New Hope for Chicago Opera Prophesied by Samuel Insull

[Continued from page 1]

ranged that over a period of years a large amount of the cost would be liquidated, would automatically receive an endowment.

"We think that we could probably arrange for the borrowing of a large sum of money on a basis that would be perfectly safe to the people lending the money, and the issue of preferred stock, which, we think, would be readily taken up by the citizens. We could get the money to build an opera house, a small hall, and offices that could be rented, and create a situation that, by the operation of a sinking fund, and the amortization of the debt, would ultimately do for the opera house what we are now doing for the warehouses and the shops.

"The amount of the money involved is very large. It may be more or less of a dream. Something, however, has to be done to provide us with a home in the future. And it is the sentiment of our board of directors that, when we get through with the raising of the guaranty fund for the second period of five years, we will see what we can do about providing a new house."

The second period of five years begins in the fall of 1927, the present guarantee by 2200 citizens covering next winter's season. It is said to be Mr. Insull's intention, however, not to embark upon next winter's season of opera until the ensuing period of five years is completely covered by a civic guarantee. Nearly a third of the entire required amount is already subscribed by Mr. Insull's personal friends and acquaintances, he says.

The loss for the present season approximated \$400,000, or eighty per cent of the total guarantee for the year. This amount is about equal to the deficit of last year, when, however, there was no company warehouse to effect the \$80,000 saving made this year.

Mr. Insull referred to the increase of attendance during the season, and expressed his satisfaction in the growth of public interest later in the year. This late season increase is a recurring phenomenon each year.

Next season's plans are at present indefinite. "Next season," Mr. Insull said, "we hope to give you as good a repertoire as we have presented this year. We hope for novelties which will prove successful, and we hope next year at this time to be able to say that, whatever our company may be, we know of

no other place where it may be excelled."

The novel item in the gala bill last night was the first performance of the Balcony Scene from "Romeo and Juliet" in which Mary Garden and Fernand Anseu have ever appeared here. The first act of "La Bohème," an opera which had not been included in this year's repertoire, was sung by Edith Mason, Antonio Cortis, Giacomo Rimini and Virgilio Lazzari. The third scene of "Un Ballo in Maschera," with Rosa Raisa, Charles Marshall and Robert Steel, and the third act of "Andréa Chenier," with Claudia Muzio, Antonio Cortis and Cesare Formichi were also sung before a large and brilliant house.

EUGENE STINSON.

Free Concert Series Opened in Memphis Auditorium

[Continued from page 1]

vantage of the new Auditorium, and to use that building for a gathering place for citizens. With the closing of the motion picture houses, no place of entertainment has been open to the public on Sunday. It will be the effort of the Mayor and the Commission to develop these concerts to provide such a place.

Dave Love, a popular local musician and musical director, conducted the opening performance. He will lead the orchestra for part of the season, and Joseph Henkel will conduct for the remaining part.

Sunday's program, which was warmly applauded, included Offenbach's "Orpheus" Overture, excerpts from "Carmen" and "Cavalleria Rusticana," Beethoven's Minuet in G and numbers from "The Student Prince" and "The Fortune Teller." Mrs. Garner Strickland, accompanied by Mrs. Frank Sturm, sang several numbers.

On Jan. 11 in the concert hall of the Auditorium, Charles Marshall, tenor, and Cyrena Van Gordon, contralto, both of the Chicago Civic Opera Company, appeared in joint recital under the auspices of the Beethoven Club. A capacity house greeted the artists. Miss Van Gordon's numbers comprised works by Verdi, Liszt, Gretchaninoff, Bemberg, Poldowski and Rachmaninoff. Mr. Marshall gave arias from "Tosca" and "L'Africaine," as well as songs by Respighi, Coleridge-Taylor and Arensky. A duet from "Aida" was sung by the two artists. Violet Martens and Alma Putnam assisted as accompanists.

BABETTE M. BECKER.

Peabody Singers Appear in Nashville

NASHVILLE, TENN., Jan. 25.—The Peabody Ensemble Singers gave an interesting concert recently in the auditorium of the Social-Religious Building. D. R. Gebhart, director of music at Peabody College, has trained these singers to a fine degree of excellence. Mrs. Gebhart played the accompaniments with her usual skill. The twenty singers gave selections from Victor Herbert's "Red Mill," Dr. Jules Gordon's "Rip Van Winkle" and Reginald de Koven's "Robin Hood." MRS. J. A. WANDS.

Chicago Week Brings Vivid Recitals, Choral and Chamber Music Programs

CHICAGO, Jan. 25.—The week of concerts just concluded brought recitals by a number of prominent artists. Although the platform activities yielded somewhat to the importance of the final week of the opera season, there was much to reward those who attended the events of the period.

Pianists Well Received

Frank Sheridan, a young New York pianist, gave his first Chicago recital at the Studebaker, Jan. 17, playing the Bach-Busoni Chaconne, a group of Schumann, Chopin's Sonata in B Minor, and, for the first time in Chicago, Daniel Gregory Mason's "Three Silhouettes," and Chasins' "The Master Class."

Mr. Sheridan has an ample technic, power and variety of style. His taste is scholarly, and there is outstanding poetry in his playing. A large audience heard him with great pleasure. Mason's "Silhouettes" lived up to their name in seeming sharp in outline and opaque in substance; they appeared not to have been cut out by a creative artist, but to have been traced around shadows reflected upon the wall of some school-

room. "The Master Class" attempted sketches of personality, which were written in a rather jaunty mood. Their greatest charm lay in the fact that they are innately suited to the keyboard.

Yolanda Mero returned for a piano recital which she gave at the Princess Theater before an appreciative audience on Jan. 17. She included Dohnanyi's Variations on a Theme by E. G., a group of Liszt, and a group made up of works by Brahms and Chopin. Her concern was chiefly with the external of her music, and these she treated with scrupulous and pleasing workmanship. Her mood was light and soaring, and her style was succinct, swift and highly polished.

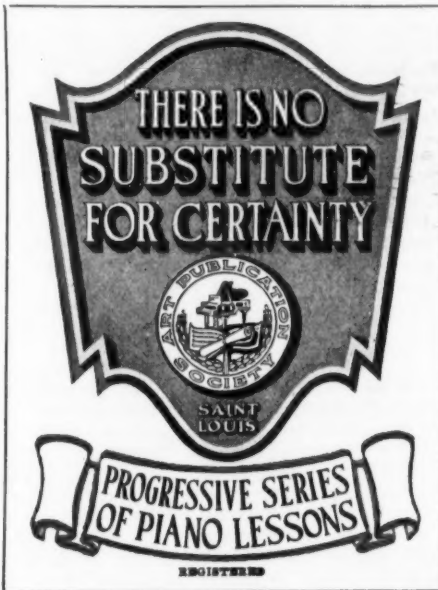
The Chicago String Quartet played at the Cordon Club on the afternoon of Jan. 10. Quartets by Beethoven and Alois Reiser were supplemented with Hugo Wolf's "Italian" Serenade and "The Girl with the Flaxen Hair," in an arrangement by Robert Dolejsi, viola player of the Quartet. The young musi-

[Continued on page 31]

University School of Music Gives Free Concerts in Ann Arbor

ANN ARBOR, MICH., Jan. 25.—Andrew Haigh of the piano faculty of the University School of Music and Royden Tassua Susumago, young Hawaiian tenor, who is a student at the school, gave a program in the faculty free concert series Sunday afternoon before an appreciative audience. The first program in the series of students' recitals, given by the advanced students at the School of Music, was given last Wednesday evening in the School of Music Auditorium. Palmer Christian, head of the organ department of the University School of Music, and official organist of the University of Michigan, will fulfill many concert engagements, taking him through the South and Middle West, supplementary to his activities in Ann Arbor.

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"Bohemian Girl" Sung in San Antonio

SAN ANTONIO, TEX., Jan. 23.—The Mozart Choral Society sang "The Bohemian Girl" in concert form recently in Beethoven Hall under the direction of David L. Ormesher. Ada Rice was the accompanist. Taking part were Louise Hillje, Mrs. J. M. Krakauer, Ruby Perryman Hardin, Francis de Burgos, Rev. F. A. Neumeister, Frank Springer. GENEVIEVE M. TUCKER.

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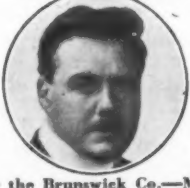
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SURVEY OF EUROPEAN ACTIVITIES

New Year Finds Musical Vienna Still Struggling Under Economic Handicaps

VIENNA, Jan. 5.—Since I am trying for the first time to give a rather general survey of recent happenings in Vienna, I am forced to dwell at some length on existing conditions and on the forces still active in the city. I suppose that news of the economic crisis in Vienna has even reached those who, as a rule, are not interested in politics and economics. But what the musical circles in America do not know, and what they can hardly picture, are the terrible circumstances in which music and musicians here find themselves. I do not say this as I have done in the past at times in order to raise funds, but to at least partly explain why it is so difficult to get along here.

Composers, instrumentalists, teachers, critics, all work far below the minimum of existence of an American laborer. A single exception are those artists who are under contract for the State theaters, particularly the soloists, some of whom are even better paid than in any other European country. However, of those there are very few. The rest battle for their daily bread. The performances in the theaters are usually poorly frequented. The prices are still too high even though conditions have become somewhat better, particularly in the expensive State Opera.

Concert Halls Empty

Concerts are numerous, often five and six in one evening, but the houses are usually empty or filled with passes. A few favorites of the public, such as Hubermann, Prihoda, Rosenthal, Battistini, the opera singers, Slezak, Piccaver, Mayr and Selma Kurz succeed in attracting crowds, sometimes even to a series of concerts in huge halls. Everything else, except the orchestral concerts, is apparently done for the agent's sake exclusively. Only the greatest virtuosos attract attention here, and that from music lovers but not the paying public.

It is a well known fact that the Austrian Republic is held to the utmost economy through international agreements. Thus, the State must limit expenditure on its theaters, the famous Burg Theater (at one time the best German dramatic stage) and the Opera Theater. This fact notwithstanding these theaters still receive a considerable subsidy. While this subsidy is sufficient for the Burg Theater however, the deficit of the opera during the last year reached dangerous proportions. Until November, 1924, Richard Strauss and Franz Schalk together were its directors. Finally they could no longer

work together. Strauss longed for complete independence and Schalk remained alone—a man of more than sixty years, worn out under the tremendous burden which he carried for many years, his health impaired.

The State Opera Problem

Schalk is a brilliant musician and one of the greatest living conductors. Unfortunately, he is not an equally excellent manager. His attitude toward modernity, contemporary stage design and decoration, and the new music is un-understanding and skeptical. Withal, he guards his position jealously, in spite of the fact that time and again pressure has been brought to bear on Schalk to engage another conductor of first rank, or a younger man. Everybody knows that changes will have to take place in the opera very soon but at the moment nothing has been done. And it is still uncertain what changes will have to be made. Richard Strauss who has just moved into a mansion in Vienna which the State has given him and his family for many years, is said to be thinking of getting closer to the Viennese Opera once again.

Weingartner, also more than sixty years old and conductor of the Philharmonic concerts (that is, the concerts of the Opera orchestra outside of the opera) is maneuvering through his social and international relations to win back the post of director of the Opera which he held from 1908 to 1910. Public and critics look for a younger man but neither Bruno Walter nor Klemperer, who are mentioned more often than others, are free. Clemens Krauss, the still very young director of the Frankfurt Opera who was conductor in Vienna for a number of years, has been considered as well as Josef Turnau, up to this year general stage director of the Vienna Opera and at present the Intendant at Breslau.

Intrigue and Tradition

Under the circumstances, a young and strictly modern stage director is needed. Such a person, however, can easily be found in Germany. Mutzenbecher of Hamburg, for instance, has been entrusted with the staging of the first novelty which the State Opera produced this season, "Boris Godounoff" which up to then was only known through the production at the Volksoper, the second private, inferior but more active of the two opera houses. Mutzenbecher, together with a very well-known artistic director of the Berlin State Theater, Emil Pirchan (born in Austria) solved this problem exceedingly well. But then the usual intrigues brought about a long intermission during which the established régime killed the second promised Premiere.

Experiments are still on. Dr. Wallerstein, the Frankfurt director, also an Austrian, was invited to stage the next novelty "Andrea Chenier." This was buried immediately after the initial performance as is the rule with all new operas at the State Opera. Next came the comic opera "Sganarell" by the young and successful Austrian Wilhelm Grosz and "Das Hoellisch Gold" by Julius Bittner, both of them good works of their kind which merited a better fate than is the rule at the opera.

Meanwhile, the average performances are still rather high class, but this is simply a consequence of tradition, an inheritance of better times. The present state of affairs however, satisfies neither the connoisseurs nor the public which has grown accustomed to admire only individual accomplishments and goes to the theater to hear one or the other singer.

The other opera house, the Volksoper (People's opera) has just gone through a series of crises. Twice within the last few months it had to be closed for lack of money. On Sept. 1, 1925, it was reopened with new but quite insufficient means under the new direction of Gruder-Guntram. Director Gruder, formerly one of the directors of the

Volksoper together with Weingartner who had been in charge of this theater for a time but performed his duties more or less from a distance and from his journeys, recently worked for the Charlottenburg Opera, Berlin. He had engaged Leo Blech and Michael Bohnen for Vienna and gave a few very good performances but had to ask high prices.

Coöperative Organization

"Inevitably the enterprise broke down completely. Again it was closed. Failure seemed inevitable when a young conductor Leo Kraus created a coöperative organization of the members. Every one connected with the theater, soloists as well as stage hands received five Austrian shillings by day (approximately 80 cents). Cheap admission prices were resumed, and old favorites and

some old operettas were offered. The experiment has proved surprisingly successful. Naturally, even this is only temporary but often enough temporary things in Vienna have been the only permanent things and it is a fact not to be denied that the Volksoper today is one of the most successful theaters Vienna can boast of.

The suburbanites apparently are not so keen for highly artistic performances. The Volksoper does not experiment much. It uses the means at its disposal and tries to manage with them as long as possible. The possibility of making at least one of the Viennese operas interesting is, out of sheer caution, left entirely alone.

In my next story I shall try to give you a bird's eye view of the Viennese concert situation.

DR. PAUL STEFAN.

Unfazed by Coloratura or Dramatic Problems English Boys Give Three Weeks Opera Season



From the Boys' Production of "The Secret of Suzanne"

TODMORDEN, YORKSHIRE, ENG., Jan. 11.—There has just been concluded in this small manufacturing town a three-weeks' season of opera by boys which has called forth the astonished applause of such critics as Samuel Langford of the Manchester Guardian, and of such musicians as Sydney Nicholson, organist at Westminster Abbey.

Three years ago, Ronald Cunliffe, a young and brilliant musician, collected a choir of boys for the purpose of expeditions, for their own pleasure merely, into the world's literature of songs. They sang everything from folk-songs to Strauss.

In due course, they turned to opera for the sake of more extended interest, but without any intention of public performances. The boys are not recruited on account of special vocal gifts, indeed, to borrow the declaration of Mr. Cunliffe, "no boy has ever been refused admission." It is, therefore, the more extraordinary that it should have become increasingly evident that public performances were going to be possible.

The whole thing culminated in a three-weeks' season, during which performances were given by boys alone of "The Magic Flute," "Le Coq d'Or," "The Secret of Suzanne" and "Pagliacci." It was nothing short of amazing to hear the coloratura work of the first two sung most beautifully. Throughout there was no transposition, although the bass parts had to be moved up in octaves. But the soprano parts were all sung exactly as written, and without apparent effort!

The point of special interest operationally was the complete pliability of the boys in the hands of the producer. They did precisely what they were told. Here indeed, were the super-puppets which

producers, harassed by prima donne and egotistical tenors, have dreamed of! Nor was there the least sign of self-consciousness, or nervousness before an audience. These boys were obviously doing something which they knew thoroughly and which they found as natural as talking. Noteworthy, too, was the fact that there was no conductor and no prompter. The accompaniment was by piano "off," and the services of the prompter were redundant.

In consequence of these productions, Mr. Cunliffe has been engaged by the Boy Scouts' Association, and will proceed to take up his duties in London this month. His work will be watched with the greatest interest.

H. S. G.

"Turn in Musical Affairs" Predicted

EDINBURGH, Jan. 7.—The annual conference of the Incorporated Society of Musicians opened on Jan. 5 here under the chairmanship of Donald Tovey, Reid Professor of Music. The first address was by Sir Walford Davies on "The Perfect Fourth from Huchald to Holst." Sir Walford predicted a "turn in musical affairs" roughly coinciding with the turn of the century, comparable to the momentous revolution at the end of the Sixteenth Century. At the conference yesterday Dr. Arthur Politt of Liverpool delivered the annual address in place of the president. He urged protection, union, and representation for members of his profession.

Scriabin's Son Conducts Band in London

LONDON, Jan. 10.—Much interest has been aroused by the discovery that Scriabin's son is a member of the company of Cosacks now performing at Holland Park Hall. He conducts one of the bands and writes a good deal of the music for the show. In an interview with the *Evening Standard*, Scriabin said that he first took an active interest in music when a boy of eight in Moscow. "My father had always been keen that his sons should be musical, and took great pains from our early childhood to give us some idea. I was not a professional musician in those days, however, but merely studied it as a hobby. At the beginning of the War I was a captain in the Imperial Guards, and then, of course, I let my music drop. When the Revolution came, we few of the royalist forces and of the actual royal family itself, banded together and swore we would never part. Since the War we have appeared as a body in all parts of Europe."

NEWS FROM CONTINENTAL CENTERS



Recital Week in Paris Brings New Bruggemann Work

PARIS, Jan. 12.—The outstanding recital of the week was that of the Russian 'cellist, Youry Bilstin, assisted by Isabel Rosales, pianist, and Julien Chedel, viola player, with the accompaniment of a string quartet. The program opened with a first audition of a Sonata by A. Bruggemann. The second of the four movements, which are Allegro, "Poema," "Alla Polka" and "Rondo Campestre," is decidedly the best. The Allegro is extremely ungrateful for the 'cello, and not until the second movement, "Poema," could an idea of the great beauty of tone which Mr. Bilstin possesses be realized. The "Alla Polka" is a pizzicato movement. The Rondo did not save the new Sonata from being uninteresting. However the Sonata served to show Mlle. Rosales a pianist of rare musicianship, with lovely tone and fine feeling.

Russian 'Cellist Pleases

The second group was "Pieces en Concert" arranged by P. Bazelaire from Couperin. These were beautifully accompanied by the string quartet. A very lovely arrangement of Handel's Andante for 'cello with quartet accompaniment was given its first hearing, also a Sonata by V. Pleyel for 'cello and viola, which was as interesting as it was unusual. A Berceuse by Melartin, given a first hearing, was delightful and the delicate *pianissimo* of the 'cello was so beautiful that the audience clamored for its repetition.

The program ended with an unaccompanied group for 'cello by Mr. Bilstin in which he introduced some quarter and eighth tone effects. There was a fascinating short number starting with a prayer to Allah and merging into a Nautch danse.

Mr. Bilstin undoubtedly ranks as one of the great 'celli virtuosi of the day. He leans more to the poetic than the virile; his tone is full and pure, his phrasing superb, but one feels the lack of climax.

Concerts Colonne

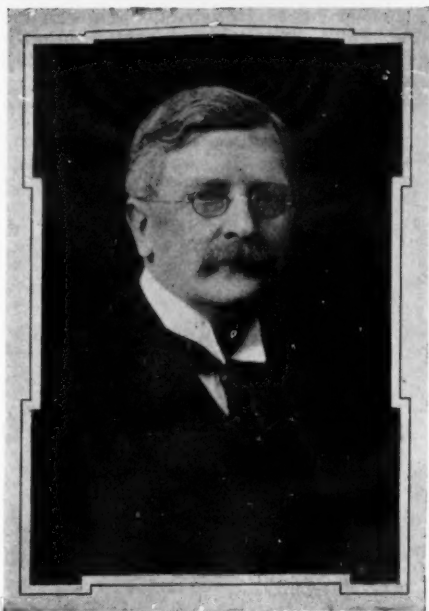
At the Concerts Colonne conducted by Gabriel Pierné, chief interest centered in the fine playing of Albert Leveque, a young pianist, winner of the Conservatoire prize. He played the Concerto in D Minor of Bach in a masterly style. The orchestra gave a first hearing of "Evocations Arabes" by Abita. These were a group of three Oriental numbers; the second, "Dans un café maure," teems with the essence of the Orient.

Seldom has the reviewer heard a more beautiful reading of Beethoven's Fourth Symphony. Purity of tone, cleanness of phrasing, and oneness of understanding make this orchestra a joy to hear. Especial honors must go to M. Cantrelle the concertmaster, for his solo in "Danse Macabre."

Interesting, too, was the young French pianist, Mlle. Denyse-Molie, who has toured in every country on the Continent, and has been the recipient of unstinted praise wherever she has played. She is a devotee of the modern school, and many noted composers in this school have dedicated works to her. Her tone is round, full, brilliant when she wants it, and she is full of restrained emotion and intense musical sense. Her program consisted of numbers by Couperin, Chambonnières, Royer, Delmas, Perachio, Migot, a Sonata by Stravinsky and one by Yves de la Casinière, concluding with eight Bagatelles by Tcherépnine.

Ninon Vallin was soloist with the Colonne Orchestra Sunday. She sang Louise Monday at the Opéra Comique, and gives a recital this week.

GERTRUDE ROSS.



LONDON, Jan. 5.—Dr. Alfred Herbert Brewer, director of the Three Choirs Festivals, was knighted on New Year's Day. Sir Alfred has been associated with Gloucester all his life. He was born there sixty years ago, educated at the Gloucester Cathedral School, before proceeding to Oxford, and in due course, became the first student of the organ at the Royal College of Music. He returned to Gloucester as organist and master of the choristers in 1897 and has remained there until the present day. The degree of doctor of music was conferred upon him by the Archbishop of Canterbury in 1905.

Pfitzner Would "Cleanse" Modern Music

BERLIN, Jan. 10.—The present tendencies in music are deplored by Hans Pfitzner, composer of "Palestrina," in the *Almanack* of the Berlin State Opera, which has recently appeared. "Can one prevent the setting of the sun by hurling mud at the horizon?" he asks of the harmonic doctrines of "atonalism."

The composer calls the work of Beethoven the climax of instrumental com-

Sir Landon Ronald Revives Old Score at Luncheon in Honor of New Sunday Concerts

LONDON, Jan. 10.—Quite a tempest in a teapot was stirred this week by Sir Landon Ronald, who, at a luncheon at the Trocadero Restaurant, held to mark the successful inauguration of his new series of Sunday afternoon concerts at the Palladium, revealed an incident which took place some years ago and resulted in his leaving the Albert Hall.

He had kept silent for six years, said Sir Landon, since he and his orchestra were turned out of Albert Hall, and he would only say now that perhaps no British musicians were ever worse treated by a Council. He did not accuse the whole Council, because many of its members were particular friends of his, and when he told several of them the story, they said they had heard nothing of it. He gave his word of honor that up to the present day he did not know what was the cause of the treatment to which he and his orchestra were subjected.

After his reference to the Albert Hall, Sir Landon said that last Sunday proved that the public had not forgotten and that although he had conducted in many places he had never had a more wonderful audience.

A reply to Sir Landon was issued by Hilton Carter, secretary of the Albert Hall. The circumstances which led to the resolution not to renew the engagement of the orchestra were as follows, he said.

From 1911 to 1919 the May and June concerts were sold each year to Lionel Powell, who succeeded in making them pay him a substantial profit, in contrast to the orchestral concerts previously given in those months. His offer to buy out at a very good rental the entire series commencing September, 1919, therefore received the most careful consideration. If the Council was justified at that time in thinking that the evident wane in the popularity of orchestral concerts in general, including their own, did not encourage them to continue these concerts under the same conditions with the increasing prospects of loss, they could hardly justify to the members of the Corporation of the Hall a refusal to take Mr. Powell's offer.

After the War

The aftermath of the war had made an enormous change in the attitude of the public toward music and the very high class Sunday concerts at the Albert Hall were among the first to suffer.

"Sir Landon Ronald," proceeded Mr. Carter, "had subsequent opportunities offered him by Mr. Powell of proving that the orchestra was not losing its drawing power, and should, I think, be among the first to recognize that the Council was only acting in the best interests of the Hall and did not intend thereby to exhibit any personal feeling against that highly distinguished British conductor and his equally celebrated orchestra."

"It indicates neither progress nor retrogression, but is, in fact, an utter divorce of the past, an eclipse of the art."

The statement of Pfitzner has found a champion in the noted Vienna music critic, Julius Korngold, father of Erich Korngold, composer.

He gives as an example of the new movement in the modernists' ranks the festival programs at Prague and Venice last year. These, he says, showed a sharp "about face," an attempt to go back to the original folk sources of music, such as the madrigal.

He voices a belief that the musical sun "will rise again" and the troubled horizon be cleared.

Salzburg to Hold Festival Again in Summer of 1926

SALZBURG, Jan. 12.—Next August the city will again put on its annual festival. Max Reinhardt will produce "Everyman," "The Magic Flute" will be given under Franz Schalk, "Entführung aus dem Serail" and "Fledermaus" under Bruno Walter, and Strauss' "Ariadne auf Naxos" under Clemens Krauss. Two ballets, together with Pergolesi's "La Serva Padrona," will be given under the baton of Heinrich Kröll. These are Mozart's "Les Petits Riens" and Gluck's "Don Juan." Orchestral, chamber and choral concerts are also scheduled.

Heifetz Plays at the Hague

THE HAGUE, Jan. 19.—Jascha Heifetz appeared here yesterday and drew a crowded house. Immediately after his concert the violinist was requested to appear at a tea given for the Prince of Netherlands, where he played again. Mr. Heifetz will play in Budapest on Jan. 24, and Feb. 2, in Vienna on Jan. 26 and Feb. 1, and in Berlin on Jan. 28 and 29.

South Africa in Orchestral Difficulties

The South African correspondent of the London *Musical News* and *Herald* reports that Cape Town and Durban are each trying to keep a symphony orchestra in existence at enormous expense, because civic jealousies will not allow them to accept the need for a national orchestra. Johannesburg has offered to pay its share for the formation of such an orchestra. The National plan is that advocated by Lytell Taylor, whereby an orchestra of thirty-one per-

formers would need an annual subsidy of about £7000. Leslie Howard, conductor of the Cape Town Orchestra, has tried to forward the negotiations as much as possible, despite the hostility of Durban. Nevertheless Cape Town is prepared to go on with a conference, and it is probable that advances will be made to Johannesburg, Kimberley, Bloemfontein and other towns.

Stockholm Orchestra to Celebrate 400th Birthday

STOCKHOLM, Jan. 19.—One of the world's oldest musical organizations, the Royal Court Orchestra of the Stockholm Opera, is preparing to celebrate its four-hundredth birthday. A musical festival is being arranged to mark the occasion. The orchestra was established in the reign of King Gustavus Vasa, considered the founder of modern Sweden. Since 1526 it has had a continuous existence under varying forms of patronage.

Ysaye to Teach at Paris Ecole Normale in Spring

PARIS, Jan. 10.—Eugene Ysaye, violinist, will conduct a course in interpretation of his instrument at the Ecole Normale here, during the month of June.

"Cena delle Beffe" Vogue Spreads

MILAN, Jan. 5.—Giordano's "Cena delle Beffe" was heard again at La Scala on Dec. 17, just one year after its première. Thus far it has been produced in nineteen lyric theaters, and is scheduled for fourteen more in the near future.

Melbourne Philharmonic Gives Hundredth Performance of "Messiah"

MELBOURNE, Dec. 27.—Dec. 22 was a notable day in the annals of Melbourne music, when, in the Exhibition Building, the Philharmonic Society presented its hundredth performance of Handel's "Messiah." Dame Clara Butt and Kennerley Rumford took part and the chorus of over 200 was assisted by the Melbourne Symphony. Alberto Zelman conducted. The oratorio was repeated Christmas Night. The same society on Dec. 7 gave Haydn's "The Creation" for the first time in eight years.

Sydney Provides Luncheon Concerts for Business People

SYDNEY, Dec. 25.—At the commencement of 1925 a small group of musical enthusiasts in Sydney met for the purpose of discussing a scheme to provide good music during the luncheon hour, gratis, for those who were unable to come to town at night. A series of six experimental concerts, given with the cooperation of leading Sydney artists, proved so successful that the committee decided to continue them, and this year forty have been given with an average attendance of about 500. They will be resumed next year, commencing March 3.

LONDON.—The Elizabethan Music Festival, which was started by Alan May in 1923, will be held for the fourth time in May at Kingsway Hall, London.

PARIS.—Georges Ricou, one of the directors of the Opéra Comique, has been named an officer of the Legion of Honor.

LONDON.—At the request of the Carnegie Trustees, the British Federation of Musical Competitive Festivals has formed an orchestral loan library for the benefit of small amateur orchestras in all parts of the country.

BOSTON CONFERENCE DEBATES PROBLEMS

Development of Creative Ability and Taste Discussed

By W. J. Parker

BOSTON, Jan. 23.—The fourth Massachusetts State Conference of Music Supervisors, held in the large hall of the Normal Art School on Jan. 15, was largely attended.

The morning session was opened by Payson Smith, commissioner of education, who touched on the relation of music to education and on some of the problems regarding music education which confronted the Department of Education of the State.

Louis Mohler, of Teachers' College, Columbia University, delivered an address on "A Phase of the Creative Through Music," showing a phase of recent work and research in New York, which is aiming to discover those fundamentals in mental development which have most to do with the creative impulse.

The report of the committee on music in the Junior High Schools was read by Percy Graham, supervisor of music in the Lynn public schools.

In the departmental conference which followed, the question of instrumental music in the public schools was discussed by the supervisors from the cities, led

by Charles H. Miller, supervisor of music at Rochester, N. Y.

The question of "objective in teaching appreciation through music" was discussed by supervisors from towns, led by Mr. Mohler.

The presiding officer at the afternoon session was Frederick W. Archibald, instructor of music, State normal schools, at Framingham and Salem.

The musical program included numbers by the Schubert String Ensemble, assisted by the Brass Quartet of the Revere High School, under the direction of Helen N. O'Connor. They played works by Brahms, Liszt, Wagner, Rolfe, Grieg and Schubert.

Reports included one on the work of the New England Music Festival Association by A. D. Zandig, supervisor of music, Brookline.

Maud Howes, supervisor of music, Quincy, Mass., spoke on the question of how special music ability among grade teachers may be utilized.

Mildred Denver, supervisor of music, South Hadley, was heard on "Increasing the Child's Love for Music."

Rose Ella Cunningham of Lexington, spoke on "Pre-School Music."

Inez Field Damon, instructor in music, State Normal School, Lowell, spoke on "Experiments in the Unity of Art."

Charles H. Miller delivered an address on "Possibilities of Public School Music in Education."

In the hall was an exhibit of material relating to music appreciation, music memory courses, correlation material and original work by pupils.

Gertrude Ehrhart, soprano, in a program at her studio on Monday evening before a representative gathering of music lovers. Miss Ehrhart possesses a charming and carefully trained voice, and sang with the artistry of a seasoned singer. Her list included compositions by Brahms, Reger, Marx, Szulc, Fauré, Luckstone, Jonciere, Chadwick, Weaver, Carpenter and Henschel. The Jewel Song from "Faust" was exceptionally well sung. Mary L. Ely played masterly accompaniments. W. J. PARKER.



BOSTON, Jan. 23.—William Richardson, Negro baritone, left this week on a concert tour through the West Indies, Cuba, Florida and the Southern States. He will return in March to fulfill engagements in the Eastern and Middle states. Mr. Richardson, though a native of Annapolis, N. S., has spent the greater part of his life in this city, where he matriculated in music and finished his voice studies in the Theodore Schroeder studios. He has been likened to the late David Bispham, singing Schumann, Schubert and Brahms songs in a manner that recalls Mr. Bispham's art. His interpretations of Negro Spirituals and Creole love songs are also remarkable. Mr. Richardson has already given several Jordan Hall recitals with success.

Melvina Passmore Sings with Ensemble Before Athletic Club

BOSTON, Jan. 23.—Melvina Passmore, coloratura soprano, formerly of the Chicago Opera Company, was soloist with the Vannini Symphony Ensemble before an audience that filled the gymnasium of the Boston Athletic Association in the regular monthly musicale, on Jan. 17. The program of the ensemble included the Overture, "Ilka," by Doppler; a Romanza by Sibelius; "Puck's Minuet" by Howells; the Suite, "Iberia," by Granados; and the "Italian" Caprice of Tchaikovsky. Miss Passmore, with a superb voice and gracious personality, sang Proch's Air, an aria from "The Magic Flute" and songs by Rossini, Hageman and Rudolphe. W. J. PARKER.

Jeritza Appears in New Haven

Maria Jeritza interrupted her opera season to appear at Woolsey Hall, New Haven, on Jan. 12, in a sold-out concert for Rudolph Steinert.

CONVERSE IS HONORED

Bispham Medal Awarded Composer of "The Pipe of Desire"

BOSTON, Jan. 23.—Frederick S. Converse of the New England Conservatory, was presented the David Bispham Medal on the afternoon of Jan. 19, in Jordan Hall in recognition of his opera, "The Pipe of Desire."

The presentation was made on behalf of the American Opera Society of Chicago by Mary G. Reed, president of the Massachusetts Federation of Music Clubs, who explained that one of the purposes of the Society was to give just recognition to American composers.

In accepting the honor, Mr. Converse recalled that the first presentation of "The Pipe of Desire" was in Jordan Hall, twenty years ago. It was the first American opera ever presented in the Metropolitan Opera House at New York, he said. He expressed particular pleasure at the gift as exemplifying the opportunity afforded American composers to qualify for high honors. He deplored the difficulties experienced by the young artist, and urged thoroughness as essential to success.

Included in the concert program was a scene from "The Pipe of Desire." Those taking part were Bernice Fisher Butler, soprano, who sang when the opera was produced by the Boston Opera Company; Rulon Y. Robison, tenor, and David Blair McClosky, baritone. The instrumental features were by the Conservatory Orchestra, under Wallace Goodrich. W. J. PARKER.

Studio Song Recital Is Enjoyed

BOSTON, Jan. 23.—Helen Allen Hunt, teacher of voice, presented her pupil,

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Boston Activities

Jan. 23.

Aaron Richmond announces the following concerts: Feb. 9 in Jordan Hall, the Fox-Burgin-Bedetti Trio, playing the Arensky D Minor Trio, Beethoven's Variations on "Ich bin der Schneider Kakadu," and the Schumann D Minor Trio; Feb. 10 in the Copley Theater, Grace Christie in a program of dances; Feb. 11, in Symphony Hall, the Cleveland Orchestra, under Nikolai Sokoloff, playing the Ballet Suite from "Cephale et Procris" by Gretrey-Mottl, Sibelius' E Minor Symphony, "Memories of My Childhood" by Loeffler, Dances from Borodin's "Prince Igor" and Enesco's "Dance of the Theban Shepherds" from "Oedipus"; Feb. 14, J. Rosamond Johnson and Taylor Gordon in Negro spirituals, Copley Theater; Feb. 19, Jordan Hall, Harold Samuel, in the first of three piano recitals.

* * *

Charlotte de Volt, violinist, has left Boston temporarily after fulfilling New England engagements. She has been extended membership in the Three Arts Club, New York, and will live there while coaching with Leopold Auer and Victor Kudzo before resuming her concert tour.

* * *

Maurice Gulesian, pianist, assisted by Joseph Ecker, baritone, appeared in a pleasing program before the Current Events Club at Hyde Park, Mass., recently. Mr. Gulesian played with taste compositions by Brahms, Mendelssohn, MacDowell, Rachmaninoff, Granados, Grainger, Debussy, Guion and Chopin. Mr. Ecker proved himself to be an artist of experience and ability in songs by Secchi, Ornstein, Rogers, Grant, Avery, Spohr, Dix.

* * *

Dai Buell, pianist, gave the second of her scheduled recitals with interpretative remarks before the Quincy Women's Club, Quincy, Mass., on Jan. 18. Her program included Chopin and Liszt numbers.

* * *

Gladys de Almeida, soprano, will give her second Jordan Hall recital under Wendell H. Luce's management, Feb. 10. Henry Levine will be her accompanist. W. J. PARKER.

Barbara Lull Will Play in Boston

Barbara Lull, violinist, who was heard in a New York recital recently, will make her Boston debut under the local management of Anita Davis Chase, on Feb. 17 in Jordan Hall.



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In Chicago Studios

Chicago, Jan. 26.

CHICAGO MUSICAL COLLEGE

Gladys Cable, soprano, gave the program of Jan. 10 for the Chicago College Club. Lula Raben, pupil of Léon Sametini, appeared in concert at Nebraska City on Dec. 29, with Albert Goldberg, pianist of Chicago, and Bertha Coffee Ossman of Omaha. Among the piano students who have been active in recital recently are Mamie Stillerman, who gave twilight musicales at the Edgewater Beach Hotel Dec. 20 and 27; Lillian Freeman, who was heard by an audience of 2000 at the Broadway Armory under the auspices of the Church of the Atonement, and Martin Jacobs, who played to an audience of 1400 at the South Side Masonic Temple. Alvin Popkewicz has been appointed head of the violin department of the Detroit Music Studios, Lansing, Mich. Libushka Bartusek and her pupils gave a vocal and ballet program in the crystal ballroom of the Blackstone Hotel in honor of Princess Marie of Bourbon and the Junior Friends of Art. The junior piano department, for pupils under fifteen, has been giving an interesting series of recitals in the Central Theater.

BUSH CONSERVATORY

Advanced pupils of Poul Bai sang in concert at the Recital Hall Jan. 15. Virginia Barnes, Elizabeth Caldwell, Mina Olson, Guy Hague, Ruth Metcalfe, and Beulah Van Epps were heard on this program, which contained arias from "Tosca," and "Faust," as well as songs by Strauss, Brahms, Schumann, Franz, and others. Mary Nelson Walker

was the accompanist. Marjorie Bullamore, violinist, and Ruth Bradford, pianist, were heard in recital at the Larabee Street Y. M. C. A. on Dec. 20. Ruth Hillier, Helen Joczzyk, Alice Hiltman, Robert Nelson and Gwen Wyatt, pianists, and Nellie Gilmore, soprano, were heard in studio recital recently. Marianne Quick, pianist, played at Waukegan, Ind., recently. Leola Aikman, Jennie Anderson, Florence Flory, Mrs. Caplinger and Mrs. Charles Chase, vocalists, have fulfilled various engagements during the past month. Irving Mover, violinist, ten years old, played to an audience of 4800 at the Central Park Theater recently. Ruth Rover, pianist, gave a successful recital at Beverly Hills Jan. 5.

AMERICAN CONSERVATORY

Minerva Ann Place has been made supervisor of music in the grade and high schools of Deming, N. M. Kenneth Fiske, violinist; Merrie Boyd Mitchell, soprano, and Anne Slack, cellist, accompanied by John Brown, were heard in recital at Kimball Hall Jan. 9. George Garner, tenor, and Marion Emmons, violinist, were soloists at the American Conservatory Orchestra's concert of Dec. 18, at which Herbert Butler conducted.

GUNN SCHOOL

Pupils have been heard in recital at Lyon and Healy Hall on Jan. 3, 10 and 17, with members of the faculty as guest artists. Ruth Betzner, contralto, and Doris Blumenthal and Elmer Schoettle, pupils of Glenn Dillard Gunn, were heard in recital by members of the Glencoe Women's Club Jan. 14. Ruth Betzner and Clyde Moffit are singing in "The Student Prince." Helen Fowler has been engaged to sing in "Martha" with the Valentine Opera Company, now touring the South.

FLORENCE TRUMBULL STUDIOS

Edith Tenney, fourteen-year-old pianist, played for the Woodlawn Woman's Club Jan. 17. Edith Tenney, Victoria Adler and Genevieve Scully were heard in the studio recital of Dec. 30, playing music by Beethoven, Hiller, Chopin, Moszkowski, Liszt, Zeckwer and others.

FRIEDA STOLL STUDIOS

Ione Putz sang at Fond du Lac on Dec. 6 and 7. Helen Davison sang for the benefit of the Fond du Lac Orphanage Dec. 6. Ruth Meyer and Olive Henricks have sung for the Eliot Club. Miss Henricks is soloist at the Sherman Boulevard Church of the Reformation, in Milwaukee. Alma Sengstock was soloist at the Lutheran Church of Steger, Ill., Dec. 29.

Giannini Captivates Winnetka

WINNETKA, ILL., Jan. 23.—Dusolina Giannini captured her audience here on Jan. 8, in the third artist recital of the series sponsored by the Winnetka Music Club. The program included a group of Geni Sadero's Italian folk-song arrangements, and gave ample scope to Miss Giannini's art. In addition to a voice of vibrant richness, wide range and lyric sweetness, the soprano exhibited pronounced dramatic power. Her sincerity and simplicity of manner quickly won her audience.

GENEVIEVE WHITMAN.

Vernon Williams Appears With Moissaye Boguslawski

CHICAGO, Jan. 23.—Vernon Williams, son of the late Evan Williams, and a pupil of Herbert Witherspoon, was heard in joint recital with Moissaye Boguslawski, pianist, at the Central Theater Jan. 10. He has an excellent tenor voice and pleased his large audience with his finished musicianship and his ingratiating personality.

Mrs. Molter and Gilbert Ross Give Joint Recitals

CHICAGO, Jan. 23.—Isabel Richardson Molter, soprano, has met with remarkable success this season. Among her recent engagements many have been made jointly with Gilbert Ross, violinist. Both musicians were received with unusual enthusiasm when they appeared at the State Teachers' College, Winona, Minn., Jan. 12.



Photo by Schloss

CHICAGO, Jan. 23.—William S. Brady will return to Chicago in the summer to conduct classes at the Chicago Musical College during its master term, from June 28 until Aug. 7. Mr. Brady will teach privately, admitting auditors to some lessons. He will also conduct classes "for the development of musical individuality," and give work especially adapted to the needs of teachers. Work done under Mr. Brady may be used as credit on teachers' certificates by students possessing the proper requirements. Mr. Brady is well known as a member of the Chicago Musical College summer faculty. Among the artists who have also graduated from his studios are Carolina Lazzari, Dorothy Jardon, Anne Roselle, Robert Steele, Kathryn Meisle, Marcella Craft, Leone Kruse, Kate Condon and John Steel. Mr. Brady studied Italian music under Lino Mattioli, continuing his education under Vanini and Della Marca. In Germany he studied with Paul Haase, the teacher of Anton Van Rooy. For over twenty years Mr. Brady has taught in New York.

Poul Bai Sings at Hinsdale

HINSDALE, ILL., Jan. 23.—Poul Bai, Danish baritone, sang for a large audience at the Hinsdale Woman's Club Dec. 15, assisted by Mrs. Andrew Fenn as accompanist, and Christine Nisted, who played violin obligati. The singer used his splendid voice in a style of dramatic intensity, singing with ease and simplicity. His voice is perfectly placed, and his stage manner, totally without mannerisms, proved a great asset in his delivery of an excellent program.

Heniot Lévy Club Meets

CHICAGO, Jan. 23.—The Heniot Lévy Club met in the Kimball Building on Dec. 14. The program was given by Eva Polakoff, violinist; Alice Burrows and Annette Raphael, readers, and Dena Schlas, Mrs. Ettinger, Audis Caward, Rose Meisel, Ethel Anderson and Charlotte Weiss, pianists.

Students Win Annual Contest

CHICAGO, Jan. 23.—Jane Anderson, pianist, and Charles Garner, tenor, were winners in the annual contest held by the Society of American Musicians at Orchestra Hall Jan. 17. These students will appear as soloists in the Chicago Symphony's "popular" series some time this season.

Friedman Makes Début in Toledo

TOLEDO, OHIO, Jan. 23.—Ignaz Friedman gave his first concert in Toledo recently in Scott Auditorium, appearing in the Piano Teachers' Course. He played music by Chopin, Mozart, Hummel, Liszt and Bach. In all his numbers, Mr. Friedman's art was consummate.

HELEN MASTERS MORRIS.

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Leading Artists Appear at Concerts in Chicago

(Continued from page 27)

cians play with good feeling for ensemble and with ingratiating freshness of spirit.

George Garner, Negro tenor, sang in Orchestra Hall Jan. 18, disclosing an adept use of a voice ample in range, beautiful in quality and capable of a wide scale of inflection. Madame Martin, soprano, and the Wendell Phillips High School Glee Club assisted.

Give American Music

The Haydn Choral Society gave its first concert of the season in Orchestra Hall Jan. 19, devoting its program to American composers, Hadley, Spaulding, Stephens, Burleigh, Lester, Gaines and Herbert. The soloists, William Beller, an able pianist, and Catherine Wade Smith, a versatile violinist, also confined themselves to native music. Haydn Owens, who has exceptional talent as a conductor, and who is said to be the only musician in Chicago who heads a musical organization without salary, displayed the firmness of his skill and a satisfying grasp of varied styles in the excellent performances he offered.

Richard Keyes Biggs, a thorough and thoughtful organist, gave a recital at Kimball Hall, Jan. 19, displaying conspicuous accuracy. While his program contained masterworks of serious content and beautiful performance, these were intermingled with lighter works which gave his list an appeal which was popular in the best sense of the word.

Ruth Carter Stoffel, mezzo-contralto, sang in the Fine Arts Recital Hall on Jan. 21. She has a voice of unusual richness and beauty, and while neither her use of it nor her interpretative style are yet fully developed, she proved a delightful young singer. Robert MacDonald supplied excellent accompaniments.

EUGENE STINSON.

Schmitz Gives Bach-Debussy List

SAN FRANCISCO, Jan. 25.—E. Robert Schmitz gave a Bach-Debussy program on Jan. 6 in Scottish Rite Auditorium, under the management of Ida Gregory Scott. With a virile performance of crystalline clarity, Mr. Schmitz was heard before a large audience, which appreciated the brilliancy of his Bach playing, while deriving its greatest pleasure from the Debussy section. "Feux d'Artifice," played in stirring fashion, had to be repeated, and a group of the Toccata, "Hommage à Rameau," and "Isle Joyeuse" was not in popularity. Of the Bach, the Partita in D, and the concluding Toccata and Fugue in D Minor, as arranged by Tausig, were the most applauded. Five extra numbers—four by Debussy, one by Bach—were given. Mr. Schmitz is conducting a three weeks' master class in technic and interpretation under Miss Scott's management.

MARJORY M. FISHER.

Military Forces Welcome Sousa in San Francisco

SAN FRANCISCO, Jan. 23.—Sousa's Band gave the first of five concerts scheduled for the Civic Auditorium last week. On Friday night representatives of the Army, the Navy and the Marines were present, carrying their colors. The concerts were under the management of Selby Oppenheimer.

MARJORY M. FISHER.

MILDRED DILLING

HARPIST

Scores in New York Recital

Steinway Hall, Jan. 12, 1926

Press Comments

New York Sun (W. J. Henderson)

Miss Dilling, Talented Harpist

In Recital

"The brisk staccato utterances of Rameau and Bach were finely caught and revealed with a crisp and sparkling touch. Miss Dilling's skill in the revelation of unexpected colors and her shimmering tones displayed in numbers by Ravel and Debussy were no less effective. For in Miss Dilling's art delicacy and strength were admirably blended. Her excellent sense of rhythm and accent enabled her to give some delightful readings of a well chosen program."

The Christian Science Monitor (W. P. Tryon)

"Mildred Dilling is one of those players upon a delightful but difficult instrument who bring to listeners a convincing message. She played the 'Dance Espagnole' of Granadas with an ease and nobility of style that must have put hearers on better terms with themselves and in better understanding of their moods and tempers than they were before. With Jacques Jolas, the pianist, assisting, she presented the introduction and allegro of Ravel engagingly and impressively."

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Chicago's Opera Season Ends with Gala Week

CHICAGO, Jan. 25.—Thirty-two operas were heard in the ninety-four performances given by the Chicago Civic Opera Company, which ended its local season of twelve weeks on Saturday night with a sparkling presentation of "The Barber of Seville." This opera was substituted for "Lucia di Lammermoor," and the singers were Mabel Garrison, Tito Schipa, Giacomo Rimini, Vittorio Trevisan and Virgilio Lazzari. Roberto Moranzoni conducted.

Two hours after the curtain was lowered at the Auditorium, the company took train for Boston, where sixteen performances will be given. The tour will also embrace performances in Baltimore, Washington, Cleveland, Buffalo, Cincinnati, Chattanooga, Birmingham, Memphis and Miami. The tour will end in the last-named city on March 15.

Résumé of Year

During the present season, the fourth in the company's history as a civic institution, two new short American works have been produced. Aldo Franchetti's "Namiko-San" was given three performances. W. Franke Harling's "A Light from St. Agnes" was given once; illness in the company prevented repetitions of the work, which was highly successful at its premiere. Alfano's "Resurrection," based on Tolstoi's novel, the first of this composer's large works to be heard in this city, received its American premiere on New Year's Eve, with Mary Garden at the head of the cast. It has been given five times this season, and is said to be the only work the company has ever offered to all its subscription audiences within the space of a month. "Der Rosenkavalier," which opened the season brilliantly, was another novelty, and had four hearings.

Among the revivals were Puccini's "Manon Lescaut," heard three times; "Falstaff," given twice; "The Masked Ball," heard at three performances, and "Hérodiade," given twice. Besides "Resurrection," both "Pagliacci" and "La Traviata" were heard five times. "Martha," "Andrea Chénier," "Barber of Seville," "Der Rosenkavalier," "Carmen" and "Tosca" were next in popularity, having four performances each. Among the other interesting items in the repertoire were "Pelléas et Mélisande," "Werther" and "Louise."

Gabriel Grovlez' ballet, "La Fête à Robinson" was given on two bills. "Die Walküre" and "Lohengrin," given twice each, comprised the Wagnerian list. "Hansel and Gretel," "Otello," "Boris Godunoff" and "The Jewess," were interesting because of one unique quality or another. "Rigoletto," "Il Trovatore," "Faust," "Aida," "Cavalleria Rusticana," "Lucia di Lammermoor," "Madama Butterfly" and "Samson and Delilah" completed the season's list.

Grand Opera Parties

Not all the performances were open to the public, however, as forty-five industrial or commercial institutions of the city have given grand opera parties for their employees. Some of these affairs were held at regular performances of the season; others were given at special Sunday night performances.

The final week offered no additions to the repertoire, but Miss Garrison and Titta Ruffo added novelty by guest appearances, and several rôles were handed over to the keeping of singers who had not appeared in them earlier this year.

The performance of "Carmen," given

Saturday night Jan. 16, with Mary Garden in the title rôle, had a new *Micaela* in Helen Freund, and a new *Escamillo* in Alexander Kipnis. Miss Freund was charming, and showed a fine understanding of Bizet's style. The aria in the Third Act was admirably sung, and moved the sold-out house to a genuine ovation. Mr. Kipnis handled the baritone rôle with masterly discretion. Miss Garden was in especially high spirits; Mr. Anseu, Mr. Mojica, Mme. D'Hermanoy, and Devora Nadworney were others in a vivacious performance led by Mr. Grovlez.

Sunday's matinee of "Lohengrin" was given with the preceding week's cast, except that Olga Forrai was the *Elsa*. Miss Forrai brings to life every character she impersonates, and her *Elsa* was profoundly touching. She sang with the finest taste in declamation, though she was skillful enough to preserve a beautiful vocal line at the same time. Forrest Lamont, Augusta Lenska, Georges Baklanoff and Mr. Kipnis rounded out the quintet, and Desiré Defrère and others filled remaining parts. Henry G. Weber conducted eloquently.

A Joyous "Barber"

Mabel Garrison made the first of her two guest appearances in the Monday evening repetition of "The Barber of Seville" interpolating Johann Strauss' "Voce di Primavera" in the Lesson Scene. She proved to be an admirable singer, grounded in routine, skilled in bravura, and sprightly in her impersonation.

Tito Schipa appeared as *Almaviva* for the first time this season, singing the florid music with that amazing ease and smoothness which is invariably at his command but is seldom put to such extensive use as in this rôle. His performance histrionically, too, was full of life, humor and personal charm. The comedy was further enriched by the performances of Vittorio Trevisan, as an inimitable *Bartolo*, and by the elaborate portrait of *Basilio* offered by Virgilio Lazzari. Giacomo Rimini was a gay *Figaro*, and Maria Claessens and others filled the remaining parts capably. Roberto Moranzoni's conducting was of lapidary fineness and sparkling mood.

"Resurrection" Repeated

"Resurrection" was repeated for the Tuesday subscribers, and once again for the Saturday matinee seat-holders. Mary Garden, Fernand Anseu and Georges Baklanoff had the leading rôles as before. The cast was completed by Devora Nadworney, Alice D'Hermanoy, Anna Correnti, Maria Claessens, Elizabeth Kerr, Clara Shear, Katherine Sutherlin, Helen Freund, Antonio Nicolich, Lodovico Oliviero, Ruth Lewis, Desiré Defrère, José Mojica, Ernesto Torti, Jean De Keyser and Max Toft. Mr. Moranzoni conducted.

Titta Ruffo's vocal indisposition did not prevent him from fulfilling an engagement for one guest appearance, nor did it dampen the enthusiasm of the house which gathered to hear his *Iago* at Wednesday night's "Otello." Even though the complete beauty of Mr. Ruffo's voice was obscured, there was proof of the unique mastery of resource which has contributed to his popularity with Auditorium audiences. His impersonation was calculating in means; but, owing largely to physical handicaps, lacked evenness and force. He was greeted with enthusiasm, especially from the upper portions of the Auditorium.

Charles Marshall's masterful *Otello* won equal applause, and Anna Fitzu's *Desdemona* was well received. Marie Claessens, José Mojica, Lodovico Oliviero and others had their customary

rôles. Roberto Moranzoni conducted magnificently.

"La Traviata," was given a brilliant repetition on Thursday evening, with

Symphonic "Jest" Intrigues Chicago

CHICAGO, Jan. 23.—Arthur Shattuck was soloist at the Chicago Symphony's fourteenth pair of subscription concerts, given Jan. 15 and 16. The program was as follows:

Water Music.....Handel-Harty
Allegro
Allegro Deciso
(First performance in Chicago)
"Retrospectives".....Max Wald
(First performance)
Concerto for Piano, No. 2, "The River,"
Palmgren
Symphony No. 2, G Minor, after Walt
Whitman.....Eric De Lamarter
(First performance in Chicago, conducted by the composer)
Poem, "La Bonne Chanson".....Loeffler
"Spanish" Rhapsody.....Liszt-Busoni

Interest was divided among the soloist and the two American novelties, though Sir Hamilton Harty's arrangement of Handel's delightful music permitted the orchestra to open the concerts in a style admirably suited to its clarity, firmness and sparkle of performance. Mr. Shattuck played with delightfully pure taste, and with an accuracy and ease which a less modest pianist would by no means so rigorously have subordinated purely to the service of his composers. His remarkable fingers, most agile, but as strong as steel, were at the infallible service of a fine musical intelligence.

Mr. DeLamarter's symphony was an avowed jest, and was made up of popular songs of by-gone days, plus some Kentucky mountaineer ballads. The first movement, "I sound my barbaric yawp," contained the melodies of "The Grizzly Bear," and "The Honeysuckle and the Bee." The folk-tunes in the charming second movement, entitled "O glistening, perfumed South," were "John Riley," "The Hangman's Son," "Little Sparrow" and "Frog Went a-Courtin'." For the finale, "Robust, friendly * * * singing with open mouth," the composer used a MSS. fox-trot melody by Walter Kohn, "By the Light of the Stars," and "Swanee Butterfly."

Mr. DeLamarter used these themes entertainingly, though not in a way, it seems, which will sustain the symphony's interest for a very long while. The composer's description of his work as "a symphony for fun," is a contradiction in terms, indeed, if by "fun" he means anything less than pleasure. But it appears the word "symphony" was the one he was really using lightly, for the work has not the elaboration of theme commonly suggested in the use of the term. It lacks, too, depth of color, and some admirers of Walt Whitman may desire to take Mr. DeLamarter to task for using the poet's name, and the quotations from his works, in a superficial fashion. The performance given the symphony, which had first been heard in Philadelphia last June, was excellent. The composer, who is also assistant conductor of the local orchestra, was cordially greeted by large audiences.

Max Wald's new work, the first in a large form to be heard in the city which gave him the greater part of his training, was written in Europe. The two movements are called "In the Albaicin," a nocturne descriptive of Granada, and "Northern Gardens," suggested by lines from Shakespeare's Seventy-third Sonnet. The work is fine in texture, and is full of beauty and elegance at every point. While the composer does not present himself as a

Claudia Muzio, Tito Schipa and Richard Bonelli in the chief rôles. Mr. Moranzoni conducted. The singers of minor parts, the chorus and the ballet were in excellent form, and a sold-out house took every possible occasion to make known its good will.

EUGENE STINSON.

strikingly new spokesman, his work is without trace of quotation from any of the other writers, native in, or predisposed to, the French school which Mr. Wald joined in writing this work.

Frederick Stock conducted his share of the program with his customary authority and restraint. The diversity of the program, containing, as it did, bright items of so many different styles, made it one of the most pleasant of the year.

Toscha Seidel was soloist Jan. 19 in the Tchaikovsky program given by the Chicago Symphony. This was the third concert in the Tuesday afternoon subscription series, inaugurated this season. Mr. Stock's concise list was made up of the Fourth Symphony, the "Nutcracker" Suite and the Violin Concerto. The music was given finished and energetic performance.

Mr. Seidel played with a flair for brilliant passage work, and an embracing vehemence of mood which aroused enthusiasm both over the composer's emotionalism and the soloist's skill.

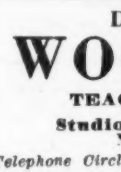
EUGENE STINSON.

Riemenschneider Opens Vesper Recitals

BEREA, OHIO, Jan. 23.—Albert Riemenschneider opened a series of five vesper recitals, which he is giving on the Austin organ at Baldwin-Wallace Conservatory, on Jan. 17. The house was packed with music lovers, some coming from quite a distance to hear this distinguished artist give a program of Bach and Widor. Several of the Bach chorales were first sung by the Lutheran Chorus of Cleveland. Mr. Riemenschneider gave "Bach's Memento" by Widor a most satisfactory rendition. The program ended with Bach's Prelude and Fugue in A Minor, and "Ein Feste Burg."



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MILWAUKEE CHEERS DEBUT OF GIANNINI

University Orchestra Is Re-organized—Clubs Give Programs

By C. O. Skinrood

MILWAUKEE, Jan. 23.—Dusolina Giannini, who sang at the Pabst Theater under the management of Margaret Rice, created a very favorable impression at her first appearance here. The audience demanded encores with great insistence, and Miss Giannini responded to many of these. She might easily have doubled her program in response to the decisive approbation of her hearers.

Miss Giannini's voice has an extensive range, power, warmth and flexibility. Added to this vocal equipment is an ability to seize upon the moods of songs in such a way as to make their meaning vivid. She sang works by Tchaikovsky, Rachmaninoff, Gretchaninoff, Gounod and Mascagni, in addition to German lieder and Italian numbers.

Molly Bernstein was a responsive accompanist, playing mostly without copy.

The Marquette University Orchestra, formerly an outstanding organization, but not active in recent years, will be reorganized under the direction of Hans Dietzman, for eighteen years conductor of the Concordia College Orchestra. The Bach orchestral library has been purchased for the use of the reorganized group.

The Tuesday Musical Club gave a program in the lounge of the Journal Building. Those taking part were Mrs. Charles Gates, pianist; Della Frederickson, contralto; Mrs. O. F. Schmidtil, soprano, and Mrs. H. Collins, violinist.

The Wisconsin Artist Series at Station WHAD, directed by Richard S. Davis, was continued with a program by Lillian Rahn, violinist; Eileen Steller, pianist; Otto Semper, baritone, and Hester Adams Nisen, soprano. Schu-

mann, Schubert, Chopin, Dohnanyi, Brahms, Rimsky-Korsakoff and Wagner were composers represented.

The MacDowell Club gave a program at the Athenaeum. Mrs. William A. Bowers was heard in a group of Scotch songs, with a trio accompaniment played by Fannie Weinstock, violin; Marie Maxon, 'cello, and Erna Villmow, pianist. Genevieve Pierce Dietrich played music by César Franck, and Stravinsky's "Dance of the Princesses" was given under the direction of Emma Kelly. The program closed with a Dvorak Quartet played by Adeline T. Ricker, piano; Fannie Weinstock, violin; Uno Nyman, viola, and Robert Schmidt, 'cello.

PRAISE FOR ORCHESTRA

Portland Symphony Continues Success—Levitzi Applauded in Recital

PORTLAND, ORE., Jan. 23.—The program of the Portland Symphony's fifth concert, led by Willem van Hoogstraten on Jan. 11, consisted of Tchaikovsky's Sixth Symphony, the "Spanish" Rhapsody of Chabrier, Goldmark's "Negro" Rhapsody and "Tales from the Vienna Woods" by Johann Strauss.

The score of the "Negro" Rhapsody was the gift of a friend of the orchestra. Mr. van Hoogstraten's readings, replete with incisive rhythm, emotional concept and dynamic contrasts, were followed by vociferous applause. The leader called upon the orchestra to accept the applause, and congratulated Alfred Keller and Albert Creitz, concertmaster and assistant concertmaster, after the Strauss number.

Steers and Coman presented Mischa Levitski, pianist, on Jan. 12. Clarity of style and fine technical equipment were given scope in a program that ranged from Bach to the Schultz-Evler arrangement of "The Blue Danube." Also included on the list were two waltzes of the performer. JOCELYN FOULKES.

Ossip Gabrilowitsch will appear with the Friends of Music on Feb. 7, and, on Feb. 19, will give his second piano recital in Carnegie Hall.

LOS ANGELES HAPPY IN "DAYS OF YOUTH"

Tandler with Philharmonic Wins Ovation Leading Goldmark Novelty

By Bruno David Usher

LOS ANGELES, Jan. 23.—Record attendance marked the appearance of Adolf Tandler as guest conductor of the Los Angeles Philharmonic Orchestra, on Jan. 15 and 16. The following works were performed:

Symphony in D Minor.....Franck
Suite for Orchestra, Op. 19.....Dohnanyi
Overture, "From the Days of Youth,"
Carl Goldmark

Mr. Tandler, as the director of Los Angeles Symphony, an organization disbanded in 1920, had won many admirers. The return of this popular musician (who has reëntered the concert field independently with his Little Symphony) was greeted not only by the

largest attendance of the season, but with sustained applause.

The orchestra gave him excellent support, having to rise twice in acknowledgment of applause. Perhaps it would be unfair to take issue, in details of tempo, with a conductor suddenly called before an orchestra to which he is not used. The sympathetic quality of Mr. Tandler's warm-hearted readings was distinguished by a happy freedom and fullness of phrasing, in which the various solo players delighted. In that connection O. W. Hoffman, English horn; Henri de Busscher, oboe, and Sylvain Noack, concertmaster, must be mentioned. Mr. Tandler, who knew his scores well, introduced a novelty in the Goldmark Overture. It is a work of average quality, bright, melodious and on the whole effectively orchestrated, as is most of this composer's work, but not free from conventional and even commonplace moments in contents and instrumentation.

Sousa Honors Former Soloist

LONG BEACH, CAL., Jan. 23.—Sousa's Band appeared in two concerts at the Municipal Auditorium recently, under the local management of L. D. Frey, of the Philharmonic Course. At both matinee and evening concerts, Mr. Sousa directed the R. P. T. C. Band of Polytechnic High School in one of his own compositions. In the evening, Herbert L. Clarke, leader of the Municipal Band of Long Beach, who for over twenty years was cornet soloist with Sousa's Band, was guest soloist. The other soloists were Marjory Moody, soprano, and Winifred Bambrick, harpist. Two hundred members and guests of the Exchange Club greeted Mr. Sousa, as honor guest, at luncheon in the Hotel Virginia. ALICE MAYNARD GRIGGS.

Flonzaleys Visit Newark

NEWARK, N. J., Jan. 23.—The Flonzaley Quartet drew a keenly interested audience to the Y. M. H. A. Auditorium on the occasion of its appearance in the Community Lyceum Series. The program, which consisted of quartets by

Haydn, Jacobi and Beethoven, was played with consummate artistry. Bruce Campbell, tenor, of this city, attracted a large audience to his annual song recital in Wallace Hall. Mr. Campbell showed comprehensive musicianship in the selection of his numbers, which represented many schools and styles, and he sang them all with fine phrasing and intelligence. Rodney Saylor, at the piano, again proved himself an artistic accompanist. PHILIP GORDON.

Newark Orchestra to Give Concert

NEWARK, N. J., Jan. 23.—The Newark Philharmonic Society, an orchestra of talented amateurs which was organized several months ago by Dr. A. E. Parsonnet, will give its first concert in March. Philip Gordon, who has been musical director of the organization since its inception and who is MUSICAL AMERICA's correspondent, will conduct a program including Bach's Suite in B Minor, a movement from Bloch's new Concerto Grosso for strings and piano, and the Overture to "Die Entführung aus dem Serail."



FRANK SHERIDAN

and the
DETROIT SYMPHONY ORCHESTRA

Mr. Sheridan, who appeared on January 3rd as soloist with the Detroit Symphony Orchestra, gave a superb, electrifying performance of the Tchaikowsky B flat minor Concerto. The audience and the Detroit music critics were as one in their praise of Mr. Sheridan as musician, artist, pianist.

Detroit Free Press: "His conception of the Concerto had breadth and imagination, his tone throughout having clarity and beauty."

Detroit Evening News: "He displayed a command of his instrument that was truly masterful and a splendid sense of rhythm."

Of Mr. Sheridan's playing recently in Boston, the critics wrote:

Boston Herald: "It is not easy to recall a pianist who plays with so wide a range of tone, every note of it a pleasure to hear."

Christian Science Monitor: "Mr. Sheridan revives the belief that the art of playing the piano properly is not yet entirely a lost one."

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Violinists and Clavilux Stir Detroit

DETROIT, Jan. 23.—When Fritz Kreisler was heard in Orchestra Hall, on Jan. 20, the audience refused to leave until the lights were lowered. To the "Kreutzer" Sonata of Beethoven, Mr. Kreisler and Carl Lamson gave a reading of magnificent proportions. Vieuxtemps' Concerto in D Minor, under the spell of Mr. Kreisler's artistry, vied for honors with the sonata. The group of short numbers was unusually attractive, including a new paraphrase on the "Volga Boat Song," and the artist's own arrangement of Poldini's "Dancing Doll." Hubay's "Hejre Kati" closed the printed program, but was followed by "The Old Refrain," "Schön Rosmarin" and numerous other favorites as encores. Several hundred seats were placed on the stage.

Another huge audience greeted Mischa Elman, who played in Arcadia Auditorium on Jan. 18. Both from a technical and an interpretative viewpoint, his work was characterized by breadth and finish. The audience applauded until the lights were put out. The Handel Sonata in E Major, and the E Minor Concerto of Mendelssohn were truly monumental creations, and a miscellaneous group displayed the more sprightly side of Mr. Elman's art. The only novelty on the program was "Blue Lagoon," a composition by Winternitz.

Thomas Wilfred gave his second Detroit recital on the clavilux, which has been enlarged since last seen here. His program was interesting and definite in color and shadow forms. The "Chicago Nocturne" and "The Factory" awakened the keenest interest, and the sketch in turquoise and orange was one of the most beautiful that he has shown here.

The Detroit Symphony, with Victor Kolar conducting, and with Ilya Schkol-

nik, violinist, and Georg Liebling, pianist, as soloists, gave the following program in Orchestra Hall on Sunday afternoon, Jan. 17:

Andante Cantabile.....Tchailkovsky
(In Memoriam, D. Edward Porter)
Ballet Suite.....Rameau-Mottl
Violin Concerto in B Minor, Op. 61,
Saint-Saëns
Largo from "Xerxes".....Handel
"Hungarian" Fantasy.....Liszt
March, "Pomp and Circumstance".....Elgar
(By Request)

Mr. Schkolnik's playing was intelligent and replete with finished detail. Mr. Liebling's performance was vigorous and spirited. The remainder of the program was in keeping with Mr. Kolar's established standard, a high one. D'Avignon Morel was at the organ in the Handel and Elgar works.

On Saturday morning, Jan. 16, Edith M. Rhett's chose for the subject of her lecture to young people, Moussorgsky and Borodin. She traced the events and influences which shaped their careers and illustrated her talk with lantern slides. As illustrations, Mr. Kolar and his men played dances from "Prince Igor," "The Fair at Sorotchinsk" and "Khovantchina." A capacity audience was in attendance. There were fully as many adults as juveniles.

MABEL McDONOUGH FURNEY.

CUBAN CONCERTS ENJOYED

Orchestras and Renée Chemet Heard in Havana Programs

HAVANA, Jan. 10.—The last concert of 1925 was given by the Havana Symphony in the Payret Theater, in honor of the Mexican conductor, Julian Carrillo.

Gonzalo Roig handed his baton to Mr. Carrillo, who conducted, in masterly fashion Beethoven's Fifth Symphony and the Overture to "Tannhäuser." Ar-

mando Palacios, Chilean pianist, played Bortkiewicz' Concerto in B Flat, Op. 16, accompanied by the orchestra.

Renée Chemet, violinist, appeared in the Payret Theater on Jan. 4 and 8 in recitals for members of the Pro Arte Musical Society. Her programs contained works by Handel, Pugnani, Beethoven, César Franck, Vivaldi, Gluck-Kreisler, Mozart and Saint-Saëns.

Mr. Sanjuan and his Philharmonic musicians gave their monthly concert in the National Theater on Jan. 10. Beethoven's Fifth Symphony held the place of honor. It was preceded by works of Mozart and Ravel, and followed by the Overture to "Die Meistersinger."

NENA BENITEZ.

CHALMERS CLIFTON GUEST WITH BALTIMORE PLAYERS

Conducts Music by Rimsky and Wagner in Attractive Concert with Local Symphony

BALTIMORE, Jan. 25.—The appearance of Chalmers Clifton, as guest conductor with the Baltimore Symphony on Jan. 10 at the Lyric gave the audience opportunity to gage the progress which the orchestra has made under the routine guidance of Gustave Strube, this being the first concert given entirely under the direction of a visiting conductor.

That this body of musicians has been drilled to exactness of attack and to respond to the demands of interpretation ideas as indicated through the conductor's baton has been remarked upon from time to time in the progress of the organization. The guest conductor found the orchestra a pliant instrument upon which to express the moods of the compositions presented.

These works were the Beethoven "Egmont," excerpts from "Parsifal" and from "Die Meistersinger" and the Suite from Rimsky-Korsakoff's fairy

opera—three pieces titled, "The Tsar's Journey"; "On the Sea" and "The Three Wonders."

A cordial reception was given to the visiting conductor. Enrique Ros was the piano soloist. His playing of the Grieg Concerto followed delicacy and lightness of style rather than the usual vigor of interpretation.

FRANZ C. BORNSCHEIN.

"BARBER" METROPOLITAN OFFERING IN PHILADELPHIA

Galli-Curci Scores in Role of "Rosina" With Papi at Conductor's Desk in Sprightly Performance

PHILADELPHIA, Jan. 23.—Amelita Galli-Curci gave a convincing demonstration of her lyric gifts in "The Barber of Seville," presented by the Metropolitan Opera Company in the Academy of Music on Jan. 12.

There were a few regrettable digressions from pitch, but in the main the exacting music of *Rosina* was sung with ease, charm and true tone. "Una Voce Pocca Fa" was a *tour de force*, expertly and fluently handled. Lesson Scene interpolations were the Adam-Mozart "Toreador Variations," delightfully voiced, and "Home Sweet Home." The latter was given with a tender beauty, unblighted by affectation or over-sentimentality.

José Mardones was a superb *Don Basilio*, singing with magnificent sonority and acting with rich appreciation off comedy opportunities. Armand Tokatyan was the *Almaviva* and Giuseppe Danise appeared in the title rôle.

There was the usual satisfying *Dr. Bartolo* in Pompilio Malatesta, and Henriette Wakefield rose to the occasion in her single opportunity as *Berta*.

Gennaro Papi gave a sprightly and sparkling reading of the unstated score. Chorus work and settings were of the excellent Metropolitan standard.

H. T. CRAVEN.



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1200 Male Voices to Join in Concert at Associated Glee Clubs' Meet in N. Y.

MALE chorus enthusiasts from a radius extending from the District of Columbia to Maine will meet in New York for the annual meeting of the Associated Glee Clubs of America on Feb. 6. In the evening at the Seventy-first Regiment Armory there will be a concert by a mass chorus of 1200 male voices from twenty-five leading glee clubs of the Metropolitan District and neighboring cities.

Nearly 125 glee clubs of the North Atlantic States have been invited to send representatives to the annual legislative meeting of the Association, which will be held in the morning in the auditorium of the Russell Sage Foundation.

A geographic radius extending from Baltimore to Buffalo will be covered by the clubs participating in the joint concert. They are the following: Apollo Club of Asbury Park, Apollo Club of Brooklyn, Baltimore & Ohio Railroad Glee Club, Baltimore; Choral Club of Hartford; Concordia Society, Wilkes-Barre; Glee Club of the Friendly Sons of St. Patrick, New York City; Glee Club of Nutley, Glee Club of the Oranges, Guido Chorus of Buffalo, Mendelssohn Club of Kingston, Men's Glee Club of Mount Vernon, Montclair Glee Club, Mountain Lakes Glee Club, New York Banks Glee Club, New York Delta Upsilon Glee Club, Nyack Glee Club, Orpheus Glee Club of Flushing, Orpheus Club of Newark, Saugerties Glee Club, Singers Club of New York, Summit Glee Club, University Glee Club of Brooklyn, University Glee Club of New Haven and the University Glee Club of New York.

A competition will be held on the afternoon of Feb. 6 at the Metropolitan Life Auditorium. The prize song will be Georg Henschel's "Morning Hymn." Each competing club will also be judged upon its singing of a choice song of its own selection. The adjudicators are to be Hollis Dann, director of the department of music education, New York University; Walter Henry Hall, professor of church and choral music, Columbia

University; and Harry O. Osgood. Honors and trophies are the prizes offered.

For the evening concert, Walter Damrosch, who is one of the founder members of the Association, is to be the guest conductor, as was previously announced. The soloist will be Anna Fitzu, soprano. Miss Fitzu's group of solos will include Charles Wakefield Cadman's setting of

her own text, "I Know Death," which will receive its first New York hearing in this concert. Miss Fitzu will also sing the air of *Lia* from "L'Enfant Prodigue"; "Rispetto" by Wolf-Ferrari; and "Homage" by Del Riego.

Ralph L. Baldwin will conduct his "Hymn Before Action" and Mark Andrews his "The Clock." Other features will be "Now Is the Month of Maying" by Morley; Arthur Foote's "Bedouin Song"; the Finale from "The Gondoliers" and "The Long Day Closes," both by Sir Arthur Sullivan; Dvorak's "Songs My Mother Taught Me"; "The Hundred Pipers" by Arthur Whiting and the "Prayer of Thanksgiving" by Kremser.

N. Y. Museum Concert Draws Throngs

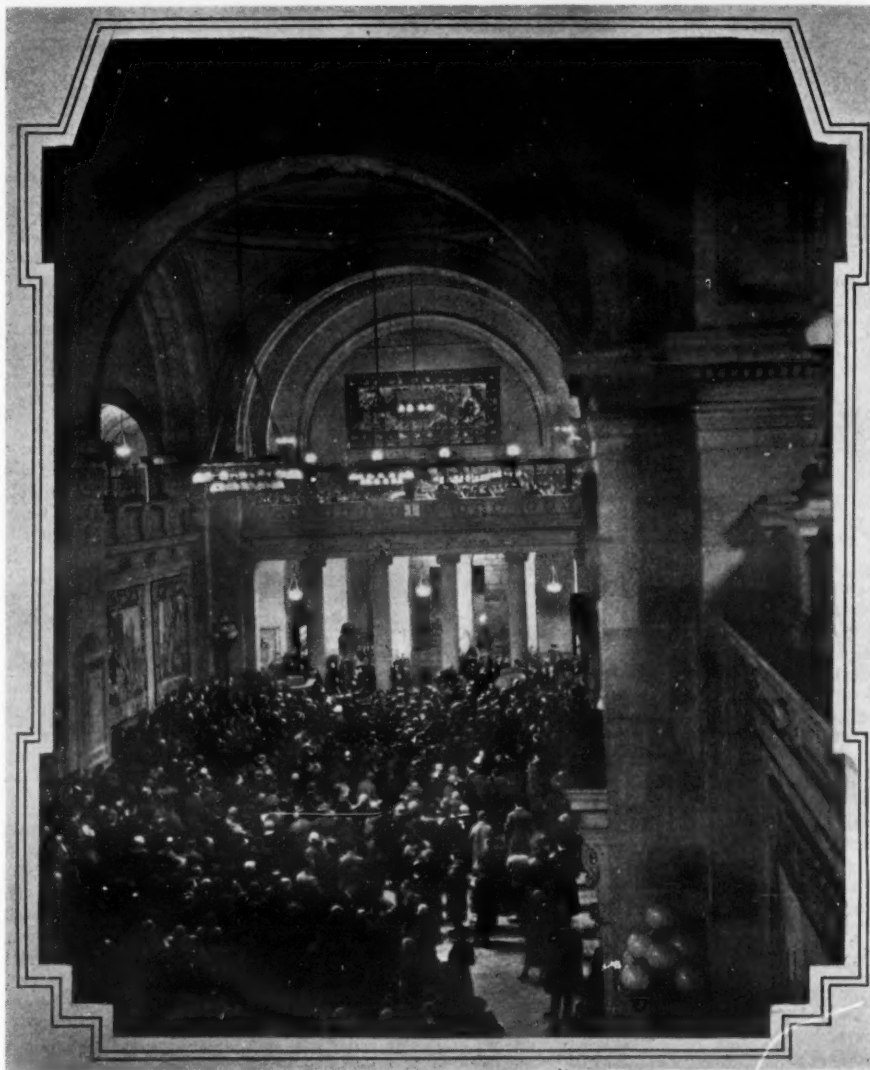


Photo by Donald Townsend

Partial View of the Audience of Many Thousands Attending the Free Concert Given by an Orchestra, Under David Mannes' Leadership, at the New York Metropolitan Museum of Art on Jan. 16. The Orchestra Was Stationed in the Gallery.

NEARLY 10,000 persons were present at the second concert of the free symphonic series being conducted on Saturday evenings during January and March at the Metropolitan Museum of Art by David Mannes. The audience filled every inch of available space within hearing distance of the orchestra which was stationed in the balcony of the entrance hall, and gave very vigorous signs of their appreciation.

For his program Mr. Mannes had chosen the Overture to "Coriolanus," the first movement of César Franck's Symphony in D Minor, Mozart's Ave Verum, the Bacchanale from "Samson et Dalila," Brahms' "Academic Festival" Overture,

Tchaikovsky's Elegy and Waltz from the Suite for Strings, the Introduction and Finale from "Tristan und Isolde," Wotan's "Farewell" and the Magic Fire Music from "Die Walküre." Most popular was the Mozart number, which had to be repeated. The concert was broadcast through Station WNYC.

Free Metropolitan Museum concerts were first given in 1918. Two concerts were tried as an experiment, for soldiers and sailors. They proved so popular that eight were given the second year, and every season from then on, made possible by the generosity of John Davidson Rockefeller, Jr., the Juilliard Musical Foundation and anonymous friends of the museum.

SOUTH'S EDUCATORS THROUGH BIRMINGHAM

Fourth Annual Conference
Includes Study of School
Methods

By Ferdinand Dunkley

BIRMINGHAM, ALA., Jan. 23.—The fourth annual meeting of the Southern Conference for Music Education was held at the Tutwiler Hotel in Birmingham, Jan. 11 to 15. Leta Kitts, supervisor of music in the Birmingham public schools, played local manager of the conference.

The following officers were elected for the coming year: Louis Stockey, High Point, N. C., president; Grace Woodman, Jacksonville, Fla., vice-president; Irma Lee Batey, Alpine, Tex., secretary, and Leslie A. Martell, Boston, treasurer.

The closing session was a performance of the light opera, "Royal Vagabond" by Goetzl, given by Phillips, Woodlawn and Ensley high schools, and featuring Robert Sessions, who won the National Oratorical Contest held in Washington, D. C., May, 1925. The opera was staged by Sarah Dryer, musical director; Howard Wylie, dramatic coach, and Florrie Mayo, dance director.

The Birmingham Music Teachers Association arranged the banquet held on the last evening, preceding the opera, and the Music Study Club gave a dance at the Tutwiler, after the performance. The Axis Club sponsored an informal supper on the second evening.

Each evening in the lobby of the Tutwiler, at 10:30, community singing was indulged in by the delegates. Leaders in this were D. G. Gebhart, Nashville; H. W. Stopher, Baton Rouge, La.; Otto Meissner, Milwaukee; and Jay W. Fay, Louisville. Francis Wheeler, of the Park and Recreation Association of America, led the singing at the banquet, and was also heard in a number of solos. A recital was given by Milton Cook, Nashville, with Franz Strahm at the piano.

Many demonstrations of the work done in the Birmingham public schools were given under the various directors and instructors. Outstanding events were the evening concerts in Phillips High School, directed by Robert Horney, Inter-City High School Orchestra; William T. Verran, Inter-City High School Band; Nellie Stine, Paul Hayne Junior High School Chorus; and Leta Kitts, combined High School Chorus. The elementary schools were also heard in an afternoon concert directed by Cora Louise Bartlett, Martha Dick and Leta Kitts. One of the days of the Convention was spent at Montevallo, where the delegates were the guests of Alabama College.

Among those who made addresses at the Convention were: Helen McBride, Louisville, Ky., retiring president of the Conference; Edgar B. Gordon, president of the Music Supervisors' National Conference, Madison, Wis.; William Norton, Flint, Mich.; Jay W. Fay, Louisville, Ky.; Kate Lee Harrelson, Atlanta, Ga.; Grace Woodman, Jacksonville, Fla.; William Breach, Winston-Salem, N. C.; Mrs. Houston Davis, Birmingham; and Louis Stockey, High Point, N. C.

Bartók Tours Germany

BERLIN, Jan. 4.—Béla Bartók is now on a concert tour of Germany which will bring him in the course of this month to this city.

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DAL MONTE HEARD IN DEBUT ON COAST

Merola Opera Forces Give
San Francisco "Lucia"
With Success

By Marjory M. Fisher

SAN FRANCISCO, Jan. 23.—Toti Dal Monte made her Coast debut in the title rôle of "Lucia di Lammermoor," with the San Francisco Grand Opera Company on Jan. 18, scoring an emphatic success.

Two others were making their San Francisco debuts, Augusteo Beuf as Ashton, and Norbert Adler as Edgardo. Both were cordially received. Giovanni Martino as Raymondo, and Edmond Warnery as Bucklaw, gave artistry to those parts. Flossita Badger, a San Francisco singer, made her debut as Alisa, singing well and acting with understanding of the part.

Giuseppe Grandi's scenic effects delighted the eye. The opera was handsomely mounted. Gaetano Merola, conductor and general director, again won tributes for his fine work.

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Lawrence Tibbett Writes "Bis" After First Sensational Success in Opera

(Portrait on Front Page)

LAST year the palates of jaded opera goers were whetted with a new sensation. A new star arose in the Metropolitan Opera House, a dark horse appeared in the musical race for fame. The occasion was the revival of "Falstaff," the singer was Lawrence Tibbett. All that, however, is now a matter of record. Mr. Tibbett, altho "he had been in the opera house a year" and had been heard in numerous important parts, demonstrated his ability at that historic performance of "Falstaff" to shine in an important rôle and to hold his own in a cast with singers having years of experience and with reputations reaching to the four quarters of the musical globe.

Last week Mr. Tibbett repeated the phenomenon of the previous season. He assumed in Giordano's "La Cena delle Beffe" the rôle of Neri, which Titta Ruffo had filled with success at the American première of the work a few weeks previously, and in which Lionel Barrymore had made a sensation in 1919, when the original version of the

play was given on Broadway as "The Jest." Mr. Tibbett's success was instantaneous, not only on account of his excellent acting, but also because of his fine dramatic conception of the part. As an actor his work was consistent and gripping, and his beautiful singing left nothing to be desired. In other words, Mr. Tibbett completely ratified the success he had made before and established himself as one of the most promising of the younger singers not only at the Metropolitan, but also of the operatic stage anywhere.

Lawrence Tibbett was born in Bakersfield, Cal., twenty-nine years ago. He is unique in that he has never pursued any other profession than that of a singer, save for a brief engagement in Shakespearean repertoire with Tyrone Power.

He discovered his voice while taking part in a school performance of "Miles Standish" in Los Angeles when only seventeen, and began studying with the father of one of his school friends, Joseph Dupuy.

He later was a pupil of Basil Ruysdael, formerly of the Metropolitan. He held important church positions and sang

in concert on the Coast for about eight years, coming East in 1922, and putting himself under the tuition of Frank La Forge, who has been his teacher ever since.

In the fall of 1923, Mr. Tibbett became a member of the Metropolitan Opera Company, making his début as Valentine in "Faust" after learning the rôle in three days. After that he was heard in a number of rôles, small and large, winning approval in all of them.

SINGERS PROMINENT IN CAPITAL'S WEEK

Rethberg and O'More Give Joint List—Casals and Austral Heard

By Dorothy DeMuth Watson

WASHINGTON, Jan. 23.—Elisabeth Rethberg, soprano of the Metropolitan Opera, and Colin O'More, tenor, were heard in the fifteenth and last of the season's series of morning musicales, given by Mrs. Lawrence Townsend, on Jan. 20, in the Mayflower ballroom. A fashionable audience which packed the auditorium, enjoyed greatly the beautiful singing of Mme. Rethberg. Mr. O'More seemed especially fine in a group of French songs, which included "Le Réve" of Massenet and the "Carnaval" of Fourdrain. The final number, a duet from "Madama Butterfly," was exquisitely sung by both artists. Andreas Fugmann was the accompanist.

Pablo Casals, cellist, was presented in a concert in the New National Theater on Jan. 21 by T. Arthur Smith. The program was comprehensive and beautifully played. Mr. Casals was recalled many times, especially after the final number, the lovely Adagio and Allegro of Boccherini. Nicolai Mednikoff was an able accompanist.

Florence Austral, soprano, was presented in "Peggy" Albion's Wolfsohn Bureau series of Monday evening concerts, on Jan. 18. The singer impressed by her splendid, rich-toned voice.

Mankato Choristers Give Handel Oratorio

MANKATO, MINN., Jan. 25.—"Messiah" was sung at the Orpheum Theater on Jan. 14 by a chorus of 100 voices, including the Women's Glee Club and the Orpheum Club, under the direction of Dr. Hiram J. Lloyd. The soloists were Clara Williams, soprano; Lora Lulsdorff McCartney, mezzo-contralto; J. Otto Jellison, tenor, and Wilmot Goodwin, bass—all Minneapolis artists. The accompaniment was furnished by a local orchestra. Excellent work was done by the chorus and its conductor.

JESSIE RICE.

RESPIGHI GREETED BY BALTIMOREANS

Leads Stokowski Forces in Program of His Own Works

By Franz C. Bornschein

BALTIMORE, Jan. 23.—Ottorino Respighi made his initial appearance as composer, conductor and pianist before a local audience at the Lyric, on Jan. 20, with the Philadelphia Orchestra.

The program included his Concerto for piano and orchestra, based on the Mixolydian Mode. The composer read the solo part with fervor, and the orchestra, led by Thaddeus Rich, played admirably, showing serious study of details. With a light group of old Italian airs and dances, admirably transcribed for orchestra by Respighi, the program gained contrasting interest. These numbers were refreshing, and in conducting them the guest-conductor disclosed their charm and naïve qualities with an ease of expression that proved his command of the orchestra. The symphonic poem, "Pini di Roma," was heard with close attention.

Elizabeth Albert, soprano; Virginia Fore, pianist, and Virginia C. Blackhead, accompanist, members of the teaching staff of the Peabody Conservatory, gave a recital at the North Hall, Jan. 19, before a large audience. Miss Albert presented songs from the classics and from

modern French composers. Miss Fore played compositions of Bach, Brahms, Liszt and Scarlatti. Miss Blackhead was the accompanist.

The Treble Clef Club, with the assistance of Eugene Martinet, baritone, and Frank Bibb, at the piano, gave pleasure to a large audience at the Peabody Conservatory on Jan. 21. Eugene W. Wyatt, conductor, chose an attractive program of numbers for women's voices with piano and a cappella. Of local interest was the setting of Cui's "Orientale," transcribed for voices, with a free choral setting against the violin solo, to a poem of Franz Bornschein, called "Droning Timbrels, Softly Sound." Marion Clark played the violin obbligato. Another novelty was the whimsical piece, "The Fairies Are Tripping," by E. Douglas Taylor. Mr. Martinet sang "Largo al Factotum," and other songs, in fine style. These interpretations gained interest through the accompaniments of Mr. Bibb. Mrs. Charles K. Edmonds played the accompaniment for the chorus.

The London String Quartet played at the Peabody Conservatory on Jan. 22, giving the eleventh recital of this series. James Levey, Thomas Petre, H. Waldo Warner and C. Warwick Evans are the members of the quartet. Artistic interpretations were given of the Haydn "Emperor" and the Beethoven Op. 59, No. 2. McEwen's "Les Dunes" and the Scherzo from Kreisler's Quartet offered display of mood and imaginative qualities.

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Almeida, Gladys de—Boston, Feb. 10, Jordan Hall.
Benjamin, Bruce—New York, Feb. 8, Town Hall.
Brallowsky, Alexander—Chicago, Feb. 8, Cherkassky, Shura—Lawrence, Mass., Feb. 7.
Dadmun, Royal—St. Louis, Feb. 9; Bethany, W. Va., Feb. 11.
Davis, Ernest—Washington, Feb. 9; Baltimore, Feb. 10; Philadelphia, Feb. 11.
Gabrilowitsch, Ossip—New York, Feb. 7, Town Hall, with Friends of Music.
Giannini, Dusolina—Denver, Feb. 8; Des Moines, Feb. 12.
Gogorza, Emilio de—Albany, Feb. 8.
Gustlin, Clarence—Greensboro, N. C., Feb. 8; Lewistown, Pa., Feb. 11.
Hempel, Frieda—New York, Feb. 9, Carnegie Hall; Reading, Pa., Feb. 11.
Imandt, Robert—Fall River, Mass., Feb. 11.
Kochanski, Paul—Los Angeles, Feb. 11.
Lashanska, Hulda—Baltimore, Feb. 12.
Laubenthal, Rudolf—Reading, Pa., Feb. 7.
Levitzi, Mischa—Denver, Feb. 8; Grinnelle, Iowa, Feb. 11.
Lisniewska, Marguerite Melville—San Francisco, Feb. 8, Fairmont Hall.
Maier, Guy and Lee Pattison—Kansas City, Mo., Feb. 9; St. Louis, Feb. 12.
McCormack, John—Austin, Tex., Feb. 8, University Auditorium; San Antonio, Feb. 11, Majestic Theater.
Meisle, Kathryn—Washington, Feb. 9; Baltimore, Feb. 10; Philadelphia, Feb. 11, with New York Symphony; Bloomsburg, Pa., Feb. 12, State Normal School.
Merrill, Laurie—St. Petersburg, Fla., Feb. 8; Tampa, Fla., Feb. 12.
Metcalfe, Katharine—Erie, Feb. 7; Boston, Feb. 11.
Mortimer, Myra—Chicago, Feb. 8, Orchestral Hall.
Ney, Elly—Los Angeles, Feb. 7, with the Los Angeles Philharmonic Orchestra; Pasadena, Feb. 8.
Paderewski, Ignace—Palm Beach, Feb. 8; Miami, Feb. 11.
Van Gordon, Cyrena—New York, Feb. 7, Aeolian Hall.
Vecchio, Bianca del—New York, Feb. 9, Town Hall.
Williams, Tom, with Zimmer Harp Trio—Marshall, Tex., Feb. 9; Tyler, Tex., Feb. 11; Dallas, Tex., Feb. 12.

ORGANIZATIONS

Chamber Music Society of San Francisco—Colorado Springs, Colo., Feb. 8; Pueblo, Colo., Feb. 9; Canon City, Colo., Feb. 10; Denver, Feb. 11; Canyon, Tex., Feb. 13.
Fox-Burgin-Bedetti Trio—Boston, Feb. 9, Jordan Hall.
Hart House String Quartet—Toronto, Feb. 7, String Quartet Club; Owen Sound, Can., Feb. 10; Stratford, Can., Feb. 11; Sarina, Can., Feb. 12.
Hinshaw's "Marriage of Figaro" Company—San Bernardino, Cal., Feb. 8; Hollywood, Feb. 9, morning, High School Auditorium; Los Angeles, Feb. 9, evening, Philharmonic Auditorium; Redlands, Cal., Feb. 10; Pomona, Cal., Feb. 11, High School Auditorium; Santa Monica, Cal., Feb. 12, Civic Auditorium; Hanford, Cal., Feb. 13, Civic Auditorium.
Letz Quartet—Bethlehem, Pa., Feb. 9; Reading, Pa., Feb. 10; Altoona, Pa., Feb. 11; New Wilmington, Pa., Feb. 12; Birmingham, Pa., Feb. 13.
London String Quartet—Wilkes-Barre, Pa., Feb. 9; Middletown, New York, Feb. 11.
Russian Symphonic Choir—Marietta, Ohio, Feb. 8; Columbus, Ohio, Feb. 9; Indianapolis, Feb. 10; Bloomington, Ind., Feb. 11; Evansville, Ind., Feb. 12; Greencastle, Ind., Feb. 13.
Stringwood Ensemble—Danbury, Conn., Feb. 13.
Zimmer Harp Trio—Marshall, Tex., Feb. 9; Tyler, Tex., Feb. 11; Dallas, Tex., Feb. 12.

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Goossens Leads Boston Symphony as Guest

BOSTON, Jan. 25.—On Saturday evening, Jan. 23, the program of the Boston Symphony was broadcast by radio for the first time in the history of the organization. W. S. Quimby, a Boston merchant whose generosity made the plan feasible, made a few remarks over the radio before the concert began, expressing his pleasure that the Boston Symphony could henceforth be heard by millions as well as by the few thousand subscribers. Arthur F. Edes, announcer from Station WEEI, gave illuminating talks about the music to be performed. Eugene Goossens appeared as the guest conductor for this concert, as well as for the Friday afternoon concert. His program was as follows:

Overture, "Der Freischütz".....Weber
Symphony No. 4.....Brahms
Sinfonietta.....Goossens
(First time in Boston)
"On Hearing the First Cuckoo in Spring".....Deliuss
(First time in Boston)
"Iberia" Suite, No. 2.....Debussy
Mr. Goossens left a deep impression. He is an authoritative leader, possessing a clear and firm beat. His fine musicianship commanded the respect of his men, who responded with eager sensitivity to his conducting. Mr. Goossens revealed a thorough grasp and keen understanding of his scores. A fine sense of orchestral balance, of structural proportion, of rhythmic ebb and flow, marked his interpretations. Audience and players greeted their guest with cordiality.

Hadley Leads People's Symphony

Henry Hadley was guest conductor of the People's Symphony at the concert on Sunday afternoon, Jan. 17, at the Hollis Street Theater. Dorothy George, mezzo-soprano, and Arthur Hadley, cellist, were the soloists. The program was as follows:

Symphony No. 1.....Kalinnikoff
Aria, "Amour viens aider" from "Samson and Delila".....Saint-Saëns
Serenade for Strings, No. 3.....Volkman
"Eine Steppen-Skizze aus Mittel Asien," Borodin
"Cortège du Sardan" from "Caucasian Scenes".....Ippolitoff-Ivanoff

Dr. Hadley conducted with characteristic energy and rhythmic buoyancy, and brought out the latent brilliance of the orchestra. Miss George gave a charming interpretation of the "Samson" aria, singing with rich, warm tone, and a fine sense of musicianship. Arthur Hadley displayed his abilities as a cellist to marked advantage in the

Volkman number, playing with vibrant tone and with a keen sense of style.

Choral Union Program

The People's Choral Union, George Sawyer Dunham, conductor, gave its twenty-second annual mid-season concert at Jordan Hall on Sunday afternoon, Jan. 17. The assisting soloists were Claire Maentz, soprano; Gertrude Tingley, contralto; Rulon Robison, tenor; Charles Bennett, baritone; Melchiorre Mauro-Cottone, organist; Aimee Burpee, whistling soloist; Mildred Vinton, piano accompanist.

The program was as follows:

Organ Sonata, No. 1.....Mendelssohn
Choral Arrangement by Melchiorre Mauro-Cottone
(First time in Boston)
"The Lady of Shalott".....Bennett
Cantata for women's voices with solo parts for soprano and baritone
(First time in Boston)
Organ Solos by Melchiorre Mauro-Cottone
"The Whistling Thief".....Bornschein
Poem by Samuel Lover
Part Song for Mixed Voices
(First presentation)
Organ Solos by Melchiorre Mauro-Cottone
"I Will Praise Thee, O Lord".....Converse
Chorus for mixed voices and soprano solo

Mr. Dunham led his choristers with his usual efficiency and clean-cut musicianship. They are a well-trained group that sing intelligently and with spirit. The soloists, well chosen for the occasion, distinguished themselves with their respective abilities.

Of special local interest was the musical and ably-written cantata, "The Lady of Shalott," by Charles Bennett, of the New England Conservatory. It was the prize winning number of the 1025 Competition of the National Federation of Music Clubs. It had its first presentation by the Lyric Club of Los Angeles, California, at the National Federation of Music Clubs' biennial meeting in June, 1925, in Portland, Ore. Franz Bornschein's "Whistling Thief" was the winning composition in the People's Choral Union National Competition. Mr. Bornschein was present at this, the first presentation of his work. It proved to be captivating music with an ingenious whistling part.

Kreisler in Recital

Fritz Kreisler, violinist, played at Symphony Hall on Sunday afternoon, Jan. 17. Of special note regarding his program was the elimination of all "tidbits." It was made up of the Beethoven Sonata in C Minor, the Bach Partita in

B Minor, for violin alone, Corelli's "La Folia," and Vieuxtemps' Concerto, No. 4, in D Minor. Mr. Kreisler, thoroughly in the vein, played with his incomparable style, tone and musicianship. Carl Lamson accompanied with his usual skill.

Russian Choir Heard

The Russian Symphonic Choir, Basile Kibalchich, conductor, sang at Symphony Hall on Sunday evening, Jan. 17. Their singing rang with strange effect upon ears accustomed to the usual style of choral singing. The timbre of their voices has a Slavic poignancy and strange emotional intensity. Mr. Kibalchich, conducting with precise and unextravagant stroke, achieved marvelous effects of tone color and of rhythmic vitality.

Chamber Trio's List

The Boston Chamber Music Trio gave a concert at the Copley Plaza on Sunday evening, Jan. 17. Barbara Werner, violinist, Persis Cox, pianist, and Marion Moorhouse, cellist, who form the trio, gave delightful performances of Haydn's Trio in G, and of William Clifford Heilman's beautifully written Trio, Op. 7, which was given its first Boston performance. With the assistance of Georges Mager, trumpet, Margaret Allen, violin, Louis Artières, viola, and Francisco Oliver, bass, the Saint-Saëns Septuor was performed.

Baritones Applauded

H. Pembroke Dahlquist, baritone, gave a recital at Jordan Hall, on Tuesday evening, Jan. 19. In a varied program, Mr. Dahlquist proved himself once more an able baritone, with a well trained voice of appealing texture. He is an intelligent interpreter, who uses his imagination to successful ends. Frances Weeks accompanied tastefully.

Clyde Burrows, baritone, was heard at Jordan Hall on Wednesday evening, Jan. 20, in a program that showed skillful deviation from the usual. Mr. Burrows sang with fluent diction. He does not drive his voice and he avoids the more heroic songs that would require greater body. He is withal a singer well-versed in his art and entertaining in his projection of his music. Emil Polak played notable accompaniments.

Flonzaleys in Jacobi Work

The Flonzaley Quartet gave its first subscription concert at Jordan Hall on

Thursday evening, Jan. 21. It marked the first appearance of Nicolas Moldavan, the new viola player. The program consisted of Haydn's Quartet in F, Frederick Jacobi's Quartet (MS), and Beethoven's Quartet in F, Op. 135. The Jacobi Quartet is ingeniously written and was well received. The Flonzaleys played superbly, revealing exquisite perfections of ensemble and style.

Spalding Impresses Throng

Albert Spalding, violinist, was heard in one of the Wolfsohn concert series at Symphony Hall on Thursday evening, Jan. 21. A Bach Sonata in G Minor, the Schubert Fantasy in C, and smaller pieces made up his program. Mr. Spalding's playing showed consummate mastery. An undaunted technic, a rich, broad tone, and beautiful bowing style contributed to his skillful performance. As interpreter Mr. Spalding showed a lively imagination. André Benoist was an extremely able assistant.

Bauer's Anniversary Event

Harold Bauer gave a twenty-fifth anniversary recital at Symphony Hall on Saturday afternoon, Jan. 23. His program contained works by Mendelssohn, Schumann, Debussy, Brahms, Chopin, Schubert, Liszt and works of his own. Mr. Bauer, in festive vein, gave memorable performances of his numbers. The romanticism of Schumann, and the eloquence of Brahms found in him an exceedingly sympathetic interpreter.

Myra Mortimer's Début

Myra Mortimer, contralto, made her American debut in a concert at Jordan Hall on Saturday afternoon, Jan. 23. Her program, entirely composed of German lieder, contained works by Schubert, Schumann, Brahms and Wolf. Miss Mortimer possesses a voice of unmistakable beauty, produced with well-schooled effect. Her diction, all German, was clear and expressive. Miss Mortimer sensed the import of her songs, sang them fervently, and with stirring imaginative insight. Coenraad V. Bos gave excellent support at the piano.

HENRY LEVINE.

Wilhelm Marx Will Lead Männerchor

SAN ANTONIO, TEX., Jan. 23.—Wilhelm Marx, conductor of the Hermann Sons' Mixed Chorus, has been chosen leader of the Beethoven Männerchor. Mr. Marx is also director of the San Antonio Philharmonic Society, organized a year ago for orchestral study. Rehearsals are held weekly at the Women's Club Auditorium. L. W. Dyer is president and Dr. F. A. Piper, secretary. GENEVIEVE M. TUCKER.




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People and Events in New York's Week

ARTISTIC FARE SUITS BROOKLYN EPICURES

Metropolitan Gives "Tannhäuser"—Boston and N. Y. Symphonies Heard

By Arthur F. Allie

BROOKLYN, Jan. 23.—John Coates, English tenor, gave an all-Shakespeare program in the Music Hall of the Academy of Music the evening of Jan. 5. The program included old and modern settings. Mr. Coates' interpretations, as well as the little comments he occasionally made concerning certain songs, were greatly appreciated. Although not possessed of a great voice, he uses it with consummate artistry.

The Boston Symphony gave its second subscription concert at the Academy on the evening of Jan. 8. The program included Aaron Copland's "Music for the Theater," performed for the first time in Brooklyn. Serge Koussevitzky drew the composer to the stage to share in the applause. Other works given were a "Trumpet Voluntary" arranged by Sir Henry Wood from an old Purcell manuscript, and Strauss' "Alpine" Symphony, in its first Brooklyn performance.

Mischa Elman gave a violin recital on the afternoon of Jan. 10 at the Academy. Mr. Elman played the Handel Sonata in E, the Mendelssohn Concerto, Air for the G String, Bach-Wilhelmj, a "Contredanse" by Beethoven-Elman, the Nocturne in E Flat of Chopin-Sarasate, and other numbers. The artist displayed his customary technical skill

as well as warm tone and artistic polish. Josef Bonime played fine accompaniments.

The Metropolitan Opera Company gave Tannhäuser at the Academy on the evening of Jan. 12. The cast included Elisabeth Rethberg as Elizabeth; Curt Taucher as Tannhäuser; William Gustafson, Hermann; Gustav Schuetzen-dorf, Wolfram; George Meader, Walther; Carl Schlegel, Bieterolf; Max Bloch, Heinrich, Louis D'Angelo, Reinmar; Frances Peralta, Venus; and Raymond Delaunoy as the Young shepherd. Arthur Bodanzky conducted. Mme. Rethberg was in beautiful voice and no finer singing has been heard in Brooklyn in some time, than hers of "Dich Teure Halle." Others in the cast, notably Mr. Taucher and Miss Peralta, did effective work.

Louis Robert gave an organ recital at Holy Trinity Church on Jan. 12.

The New York Symphony appeared under Walter Damrosch for the last time this season. The program opened with the Symphony in B Flat by Glazounoff, followed by the "Suite Anglaise" of Rabaud. Interest centered in the Concerto in F for Piano and Orchestra by Gershwin, with the composer at the piano. Mr. Damrosch prefaced the playing of this number with an interesting talk on the possibilities of jazz and its shortcomings. The Concerto was well received, although it was evident that the audience was not quite settled as to its merits.

The Brooklyn Free Musical Society gave its seventh free concert on Jan. 25 at the New Utrecht High School. Arcadie Birkenholtz, violinist, appeared in numbers by Tchaikovsky, Dvorak and Bazzini. Eva Richmond, mezzo-soprano, sang two groups of songs. Sam Morgenstern accompanied.

N. Y. College of Music Gives Concert

The junior class of the New York College of Music was heard in a recital at Carnegie Chamber Music Hall on Jan. 15. The program consisted of thirteen numbers of classic and modern pieces, with a preponderance of the former. Beginning with two movements of a Haydn Trio, creditably played by Phoebe Hanson, Max Stern and William Seesselberg, there were piano numbers by Cecile Lieberman, Phoebe Hanson, Phoebe Newman, Helen Cohen, Elise Zimmerman, Helen Knopf and Lorraine Newman. Among the violinists were Louise Kandra, Aaron Shapiro and Joseph Circus. Gladys Goldfarb and Mary Burlake disclosed promising soprano voices; the entire concert revealed talented young people whose efforts were well directed and who gave real pleasure to those present.

Thibaud To Spend Much Time On Trains

Jacques Thibaud, violinist, fulfilled twelve engagements in the first three weeks of his American tour, including appearances with the Boston and Detroit orchestras. Mr. Thibaud will

spend much of his time on trains, in order to fulfill forty engagements in three months, as he sails for Europe on April 1. His New York recital will be given in Town Hall on Sunday afternoon, Feb. 14.

Saminsky Promotes American Music

In his recent European concerts and lecture recitals, Lazare Saminsky, composer, gave place to contemporary American music. During the last three seasons Mr. Saminsky has conducted a number of concerts with the Colonne Orchestra in Paris, lectured at the Sorbonne and for the *Revue Musicale* in Paris, and at the Lyon University and London Faculty of Arts. His own songs, the "Elizabethan Love Songs," and piano pieces by Richard Hammond, the First Violin Sonata by Louis Gruenberg, Three Preludes for Violin by Frederick Jacobi, the "Aeroplane" for piano, and "Chinese Poems" by Emerson Whit-horne, have been performed many times at these concerts.

Anna Case Returning for Tour

After three appearances in Honolulu, Anna Case sailed on the *City of Los Angeles*, arriving in California on Jan. 23. She went immediately to Pine Bluff, where she is singing on Jan. 28. Appearances for Miss Case next month include concerts in Williamsport, London, Ont.; Bronxville, Newport News and Charlottesville, Va. Miss Case will also broadcast in the Atwater Kent radio series, Feb. 14.

Cyrena Van Gordon to Give Recital

Cyrena Van Gordon, contralto of the Chicago Opera Company, will give her only New York recital in Aeolian Hall, Sunday afternoon, Feb. 7. Miss Van Gordon has not given a recital in New York in several seasons. Her program includes numbers by Verdi, Liszt, Korn-gold, Schönberg, Debussy, Bemberg, John Prindle Scott, Rachmaninoff and Wagner.

Casals Has Four Orchestral Engagements

Pablo Casals, cellist, who is in America for two months, has been booked to appear with four orchestras during that period, those of Boston, Detroit, New York and Chicago. Mr. Casals announces a second recital in the Town Hall for the evening of Feb. 22.



BRUCE SIMONDS, pianist and teacher at the Conservatory of Music, Yale University, will give his first New York recital in Town Hall on Saturday afternoon, Feb. 27. Mr. Simonds has studied with Tobias Matthay in London and Vincent d'Indy in Paris. He was selected as soloist on the d'Indy tour several years ago, when that conductor appeared throughout the United States as guest. Mr. Simonds has chosen a program of unusual interest for his recital. The Second Sonata, in five movements, of Arnold Bax, is preceded by a group which includes Scarlatti's "Cat" Fugue, John Bull's "The King's Hunt," three pieces by Couperin, and the Prelude and Fugue on B-A-C-H. A Chopin group includes the Berceuse, Fantasy-Polonoise, and A Flat Study, Op. 10. Ravel's "Une barque sur l'océan," de Severac's "Les muletiers devant le Christ de Livia" and the Albéniz "Eritana" complete the list.

Rivoli and Rialto List Novelties

A program of interesting divertissements has been arranged at the Rialto Theater. Excerpts from Herbert's "Fortune Teller" open the program, with Willy Stahl conducting the orchestra. Frank Siegrist, a trumpet virtuoso formerly with Paul Whiteman, plays a solo. The Rialto Cinemevents precedes the presentation of John Barclay, English baritone, who gives some character impersonations. Hy C. Geis follows at the organ in a screen and organ novelty of the song "Lonesome Girl in Town." Nathaniel Finston is in charge of the music program at the Rivoli. Joseph Littau conducts the orchestra through the "Pique Dame" Overture. Eddie Elkins and his "Merry Melody Mixers" supply syncopated numbers. The fifth of the series of John Murray Anderson revues, known as the "Garden of Kama," has Dorothy Borke, prima ballerina of the Rivoli, as its central figure. Mildred Halliday remains for another week, as does Ruth Urban, soprano.

Caroline Lowe Pupils in Recital

On Jan. 11, Caroline Lowe gave a reception at which a number of her pupils sang in a studio filled to capacity. Ease of production and good diction were shown by all the performers. The program began with a piano solo by Norman Curtis. The singers were Doris Mackay, who will be heard in the near future in Steinway Hall, and who broadcast from WOK; Frances Ruhbant, Myrtle Purdy, who sings at the alumni banquet of Rutgers College at the McAlpin; Kermet Ehlers, Joseph Daniels, Harold Ehlers, Sam Cibulsky and Ralph Leigh Pemberton. Mr. Cibulsky has appeared lately at the McAlpin and at the Gotham Theater as soloist. J. Dunning gave imitations of bird calls, and A. Reyas piano solos.

Virginia Moreno Heard in Recital

Virginia Moreno, soprano, a graduate of the Institute of Musical Art and a pupil of Stephen Townsend and others, gave a recital in Chickering Hall on Jan. 20. Miss Moreno disclosed a lyric

voice of fine quality, particularly in the medium register. Her breathing and tone production were effortless, and she used good judgment in phrasing. Occasionally her trills somewhat resembled tremolos, as in Rameau's "Rossignols Amoureux," but her technic otherwise was satisfactory and her intonation excellent. Schumann's "Sandman" and "Marienwurmchen" and Grieg's "Ein Schwan" were finely interpreted, but Strauss' "Ständchen" was not in her sphere. Perhaps Miss Moreno's best effort was the aria from "L'Enfant Prodigue." "Speak To Me, My Love," dedicated to Miss Moreno by Theodora Theobald, who was present, and "April Ecstasy" by William Reddick, who provided excellent accompaniments throughout, were also well sung.

G. F. B.

RECEPTION FOR CASELLA

Elizabeth Gutman is Hostess and Sings With Composer at the Piano

A tea and reception was given in honor of Mr. and Mrs. Alfredo Casella by Elizabeth Gutman and Mrs. A. G. Nathan, at the Woman's University Club, on Sunday afternoon, Jan. 17. Miss Gutman sang several of Casella's songs, with the composer at the piano. They were "Giovane bella" and "Fuor de la bella gaiba" from "Tre Canzone Trecentesche," and two old songs transcribed and harmonized by the Italian composer, "Golden Slumbers Kiss Your Eyes" and "Flaiiolet." Miss Gutman added two Russian Folk-songs by request.

Among the guests were Frances Peralta, Katharine Emmett, Mrs. H. B. Lanier, Mrs. Charles Guggenheimer, Marie Tiffany, Inez Barbour-Hadley, Dr. Svedberg of Stockholm, Mrs. Frederick Coolidge, Nanine Joseph, Henrietta Straus, Mrs. Louis Dannenbaum, Mrs. Berenson, Miss Dick, Ethlyn Dryden, Miss Raphael, Mr. and Mrs. Maurice Sterne, Mr. and Mrs. Clarence Adler, Anne Hull, Mr. and Mrs. Percy Such, Mr. and Mrs. A. Stirling Calder, Mr. and Mrs. Somervell of London, Mr. and Mrs. Ernest Boyd, Mr. and Mrs. Joseph Stella, Mr. and Mrs. J. F. Loeb, Mr. and Mrs. Stepan Bourgeois, Mr. and Mrs. Samuel Newburger, Mr. and Mrs. James Wolf, Mr. and Mrs. Frank Vreeland, Alexander and Blanche Bloch, Alexander Archipenko, Alon Bement, Abram Chasins, Eugene Bonner, Walter Abel, Karl Jonson, Norman Bel-Geddes, Mark Blitzstein, Vice-consul Zenatto Bianco, Walter Leary, William Guard, Ugo Barducci, Charles Divine, George Och-Oakes and others.

Butsova Dances at Capitol

Maj. Edward Bowes has engaged Hilda Butsova, ballerina, for the music program surrounding "Dance Madness" at the Capitol Theater. Chester Hale has arranged an elaborate "Ballet of the Snow," to which Miss Butsova contributes several numbers, the Waltz and Finale from "Coppelia," and the Piz-zicato from "Sylvia." "Anitra's Dance" from the "Peer Gynt" Suite is danced by Doris Niles. A colorful episode is called "Neapolitan Nights," consisting of a group of Neapolitan folk-songs sung by Celia Turrill and William Robyn. A short Wagnerian cycle serves to bring back a favorite artist in the person of Erik Bye, Norwegian baritone. The orchestra, under David Mendoza, plays the March from "Tannhäuser," which is followed by Mr. Bye singing the "Evening Star."

Julia Glass Will Play Brahms Sonata

The Brahms Sonata in F Minor will be played by Julia Glass at her first piano recital of the season in Town Hall, on the afternoon of Feb. 2. Other numbers her program will include are the Polonoise in E Flat Minor by Chopin, Variations and Fugue in A Minor by Paderewski, the Tango of Albeniz-Godowsky, and "Naïla" by Delibes-Dohnanyi.

Martha Lantner To Give Recital

Martha Lantner, young American pianist, who has studied under Josef Lhevinne and Josef Hofmann, will give a recital in Aeolian Hall on the evening of Feb. 5. After this appearance, Miss Lantner will make a tour of the country under the direction of S. Hurok.

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Receptions given during a season by Mr. and Mrs. Richard Hageman are invariably attended by those most prominently identified with the musical profession. Their guests are representative of "Who's Who in Music." The reception given on the evening of Jan. 21 proved no exception, for their large and spacious studios were thronged.

A feature both novel and interesting was the series of stereopticon pictures thrown upon a screen, depicting the scenic wonders of the Southwest and showing regions as yet very little known, including the Rainbow Bridge in Southern Utah. Robert Frothingham, author of several travel books, accompanied his pictures with a most interesting talk, which helped greatly in the thorough enjoyment of them.

The reception was given in honor of Caroline Smith, Mrs. Judson Rives and Merle Armitage, of Los Angeles.

The list of invited guests included:

Charles Triller, Lucrezia Bori, Marguerite d'Alvarez, Adolph Lewisohn, Count and Countess Janni, Mr. and Mrs. George Meader, Mr. and Mrs. Cosmo Hamilton, Mrs. and Miss Fraser Gange, Mr. and Mrs. Paul Althouse, Mr. and Mrs. William Gustafson, Jr., Andres de Seguro, William S. Brady, Marie Rappold, Marion Telva, Mr. and Mrs. Gustav Saenger, Sam Franko, Dr. and Mrs. Kraetzer, Mrs. Felix Salmond, Kathryn Meisle, Mr. and Mrs. P. Gallico, Louise Hunter, Mr. and Mrs. Cornelius Van Vleet, Mr. and Mrs. Franko Goldman, Mr. and Mrs. Otto Weil, Marie Sundelius, Mr. and Mrs. Fortune Gallo, Richard Copley, Mr. and Mrs. Fitzhugh Haensel, Sue Harvard, Mr. and Mrs. M. Hinshaw, Mr. and Mrs. Francis MacMillen, Antonia Sawyer, Pierre Key, Antonio Scotti, G. Setti, George Bernard, Molly D. Brown, Mabel Wood Hill, Mr. and Mrs. Franke Harling, R. Hallgarten, Florence Foster Jenkins, I. Jackson, Mr. and Mrs. Charles Isaacson, Calvin Franklin.

Mrs. C. Klinger, Marion Lindsay, Mme. Novello-Davies, Lawrence Leonard, Mr. and Mrs. Hartwell Cabell, Dr. and Mrs. Irving Voorhees, Frieda Williams, Mr. and Mrs. Walter Berbecker, Elsa Alsen, Mr. and Mrs. Carl Tollefson, Agnes Trainor, Mr. and Mrs. Willard Brown, Mrs. L. B. Swift, Grace Northrup, Greta Masson, Mrs. E. Cook Smith, Rosa Low, Alexander Low, Walter E. Koons, Mrs. Harrison-Irvine, Mr. and Mrs. Clarence Axman, Julian Clarence Levi, Harry Osgood, Kathrine Howard.

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M. B. S.

La Forge-Berumen Recital Pleases

A Noonday Musicales was given under the direction of Frank La Forge and Ernesto Berumen, in Aeolian Hall, on Jan. 22. A Duo-Art reproduction of Levitzki's Waltz was played by Constance Mering, who later revealed, in person, her polished technic and musicianship in the Romance and Valse de Concert of La Forge, which she played in conjunction with the Duo-Art. Gladys Hill, soprano, gave pleasure by her singing of two numbers by Staub and two by La Forge. Edward Nell, baritone, sang "Dio possente," from "Faust," and Flora Bell, "Caro Nome," both revealing good appreciation of dramatic effects. Emilio Goetze played a piano group, culminating with a brilliant performance of the "Danse d'Olaf," by Pick-Mangiagalli. Helen Fromer, Hilda Hopper and Alice Vaiden were competent accompanists.

B. S.

Gigli Will Make Concert Tour

Beniamino Gigli, tenor of the Metropolitan Opera, will leave the Opera House on Feb. 1 for one month. Mr. Gigli will travel to the Pacific Coast for concerts in Seattle, Portland, San Francisco, Los Angeles and Pasadena. On his return East he will appear in Detroit, Washington and Philadelphia.

Mr. Gigli will give his only New York recital this season in the Century Theater on Sunday afternoon, Feb. 28, returning on March 2 to the Metropolitan for the remainder of the operatic season.

Pilzer Conducts in Atlanta Theater

Maximilian Pilzer, violinist and conductor, has begun a four weeks' engagement as guest leader of the orchestra in the Howard Theater of Atlanta, Ga.

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THUEL BURNHAM, American concert pianist, recently returned from a short mid-Western tour and has resumed his master classes and private lessons at his studio. Many of his pupils are appearing in prominent concerts throughout the country this season or are filling important teaching positions. Radio Station WJZ has arranged to have one of his pupils broadcast periodically through their Bound Brook, N. J., station. Mr. Burnham will continue to give fortnightly recitals at his studio, at which many prominent soloists appear on the programs with his pupils. He will keep his studios open during the entire summer, and will not accept offers to teach elsewhere.

Friedberg Pupils Give Institute Recital

Four students of Carl Friedberg of the Institute of Musical Art gave a piano recital at the Institute on the afternoon of Jan. 23. Alvin Goodman played a Bach Prelude and Fugue, his own Four Sketches, Chopin's Andante Spianato, and the Liszt "Rakoczy" March. Alexander Gunn played the Ballade of Debussy, "Desir" by Scriabin, and the "Danse de feu" of De Salla. Gertrude Lightstone was heard in a movement from the D Minor Concerto of Rubinstein; Max Meller gave a Bach Prelude and Fugue.

Schipa Will Give Second Recital

Tito Schipa will give a song recital in Carnegie Hall tomorrow evening, assisted, as usual, by Jose Echaniz, Spanish pianist. Mr. Schipa will sing Scarlatti's "Son tutta duolo" Bononcini's "Deh piu a me non v'ascondete," the Prize Song from "Die Meistersinger," two Dvorak "Gipsy" songs, and other numbers, including the Second Act Aria from "Mignon." Mr. Echaniz is to play compositions of Chopin, Bizet-Rachmaninoff and Liszt.

Charlotte Lund To Give Last Recital of Season

Charlotte Lund, soprano, assisted by N. Val Pavey, pianist and baritone, will give an operatic recital at the Princess Theater tomorrow afternoon on Wagner's "Ring." This is to be the last of a series of five recitals for this season. A similar series dealing with revivals and novelties of the Metropolitan Opera Company for the season of 1926-27 has been announced.

Kolitsch Appears in Providence Recital

Vlado Kolitsch, Croatian violinist, was guest soloist at the Chopin Club Musicales given in the Hotel Narragansett, Providence, recently. Mr. Kolitsch won plaudits for his playing of numbers by Bach, Martini, Haydn, Handel, Mozart and others. He appeared in Greensburg, in the United Presbyterian Church, playing, among other numbers, one by Mildred Gardner, his accompanist, and a native of Greensburg.

Gabrielle Methot to Give N. Y. Recital

Gabrielle Methot, Canadian pianist, has announced a New York recital for the near future. Miss Methot has played in Europe in recital and as soloist with the Vienna Philharmonic. She will cross the ocean again in the spring to play with the Queen's Hall Orchestra in London, under the baton of Sir Henry Wood.

TWEEDY STUDIO NOTES

Pupils of Vocal Teacher Fulfill Engagements in Varied Fields

Pupils of Maude Douglas Tweedy have been active lately. Donald Fiser, baritone, has made appearances as soloist with the Stony Point Ensemble in Symphony Hall, Boston; in the Metropolitan Opera House, New York; in Bridgeport, Stamford, Waterbury and other cities, winning especial success in singing "Water Boy." He gave a concert in Altoona, Pa., for the Music Club recently. Marion Raber, contralto, and Howard Tompkins, tenor, from Miss Tweedy's studio, gave a joint recital in Wurlitzer Auditorium on Jan. 6, with Harold Genter as accompanist. Miss Raber sang arias from "La Traviata" and "Carmen," and songs by Brahms, Leoni, Carew and La Forge. Mr. Tompkins sang, with ease and artistry, songs by Purcell, Schubert, Ferrari, Strauss and others. Irene Malespina, soprano, recently gave a recital at the Bowery Mission with Miss Raber and Mr. Tompkins. Giovanni Morelli, tenor, will give a recital in Chickering Hall on Feb. 24.

Miss Tweedy's fourth recital class of the season was held at her studio on Jan. 11. Those demonstrating were Jeanne Palmer, dramatic soprano; Jeanne Grubemann, soprano; Marion Raber, contralto; Florence Paul, soprano; Norma Delson, soprano; Frank Jefferson, tenor; Howard Tompkins,

tenor; Giovanni Morelli, tenor; Benjamin Brush, tenor; George Kaplan baritone; Rae Muscanto, soprano, and George Pancoast, tenor.

HARRIET FOSTER RECEPTION

Singers and Pianists Supply Entertainment in Studio Recital

Harriet Foster, New York teacher of singing, gave a reception and musicale at her studios on the afternoon of Jan. 21. Mrs. Foster presented several singers who are studying with her at the present time. Especial mention should be made of Mme. Baschoer-Spialek, soprano. She is a singer who possesses an admirable voice, coupled with much dramatic ability. She sings with marked interpretative detail and should go far in her work. Her numbers included an aria from "La Pique Dame" and groups of Russian and Italian songs.

Mary Pinney, pianist, was heard in various well-chosen numbers of Chopin, Bach, Wagner-Brassin and others. She played them most artistically. Marian Pettee was another pianist who was cordially received in works of Liszt, Sibelius and Sturkow-Ryder. Julia McGuire, soprano, sang pleasingly several songs of Watts and Wilson. There were many extras by the singers and pianists, and many guests were enthusiastic in their praise. The singers reflected deserved credit upon Mrs. Foster. M. B. S.

PASSED AWAY



Joseph Carl Breil

LOS ANGELES, Jan. 25.—Joseph Carl Breil, composer, died here on Jan. 23, after a prolonged illness of heart disease. Mr. Breil, who settled in Los Angeles a number of years ago, returned here in 1924, following a nervous breakdown in New York while composing a musical score for a D. W. Griffith motion picture. He recently composed the score for the picture, "The Phantom of the Opera" and this, together with the strain of preparing and conducting a concert of his own works here three months ago, caused a relapse from which he never recovered.

Mr. Breil, who was the son of a lawyer, was born in Pittsburgh in 1870, and was originally destined to follow his father's profession. While studying law in Leipzig, he also attended the Conservatory there, taking lessons in singing from Ewald. He later studied in Milan and, on his return to this country, with Del Puente in Philadelphia. In 1891-1892, he sang leading tenor roles in the Emma Juch Opera Company, and at the end of the season, settled in Pittsburgh, where he directed the choir of St. Paul's Cathedral and also taught singing.

He traveled as musical director for numerous theatrical companies, and in 1909 made a success with his incidental music for Edward Locke's play, "The Climax." The "Song of the Soul" from this achieved wide popularity. Mr. Breil then came into notice as a composer of original scores for motion pictures, those for "The Birth of a Nation," "Intolerance" and "Queen Elizabeth," the latter for Sarah Bernhardt. This last was said to have been the first score com-

posed especially for a screen drama. It was first played in Chicago in 1912.

It was in Los Angeles in 1916, that Mr. Breil began the composition of "The Legend" to a libretto by Jacques Byrne. The work was completed the following year and was accepted for production by the Metropolitan Opera Company, having its initial hearing there on March 12, 1919, with Rosa Ponselle, Kathleen Howard, Paul Althouse and Louis D'Angelo in the leading rôles.

Mr. Breil is survived by his wife, who was Jean F. Stevenson of North Adams, Mass. They were married in 1911.

BRUNO DAVID USSHER.

Giacomo Setaccioni

ROME, Jan. 16.—Giacomo Setaccioni, one of Italy's most celebrated teachers and a composer of prominence, died at Siena recently in his fifty-seventh year. He was born in Corneto Tarquinia. He studied at the Santa Cecilia Academy in Rome, and later became teacher of theory at this conservatory, a post which he held for many years. He was the composer of two operas, "La Sorella di Mark" and "Adrienne Lecouvreur," both produced in Rome. His Requiem in memory of King Humbert was awarded a prize and his works include also numerous symphonic writings, choral works and piano pieces. He was the author of a study of Debussy, and translated into Italian Riemann's "Handbuch der Harmonielehre."

Ludovico Viviani

LITTLE FALLS, N. J., Jan. 23.—Ludovico Viviani, operatic bass of a past generation, died in his sleep early on the morning of Jan. 21, of heart disease. Mr. Viviani, who was seventy-four years old, was a native of Odessa, Russia, and was the son of a merchant of that city. He sang leading bass rôles with Adelina Patti, and was later a member of the Metropolitan and Covent Garden opera companies. He was a member of the cast in the first American performance of Puccini's "Tosca," with Milka Ternina in the title-rôle, at the Metropolitan in 1901, and of De Lara's "Messaline," with Emma Calvé the following season. He also served as assistant treasurer at the Metropolitan and as stage director. He is survived by his wife, who was also a well known operatic singer under the name of Marie Van Cauteren.

Rosa Low to Sing With Gigli

Rosa Low, American soprano, who has appeared at the Biltmore Friday Morning Musicales, and recently gave concerts in Montclair, and Springfield, Mass., will appear with Beniamino Gigli during the month of February in Seattle, Portland, San Francisco, Los Angeles, Pasadena and Detroit. Miss Low will also appear with Mr. Gigli at the Century Theater, New York, on Feb. 28.

Wedding of Carl D. Kinsey Is Brilliant Function



CHICAGO, Jan. 24.—In a setting of artistic loveliness in the main reception hall of the Chicago Musical College, Carl D. Kinsey, manager of the College, was married last evening to Edythe Gilfillen, before a gathering of about 200 members of the faculty students who reside in the College dormitories, and persons prominent in musical and social circles of Chicago.

Although many of the faculty and friends of the bride and groom knew of the engagement, the wedding at this time came as a complete surprise. Outside of Herbert Witherspoon, president of the College, and one or two closest friends, no one knew when they were invited to a party at the College that they were to be wedding guests.

The wedding came as a climax to interest which had been aroused among the musically prominent in Chicago through the mystery surrounding the invitations sent out by Mr. Kinsey. These invited them indefinitely to a "frolic" at the College, but, try as they might, none was able to gather the least information as to what the affair was to be! Guesses were many. Some believed that the feature would be announcement of plans for further development of the college; others surmised that Mr. Witherspoon, recently elected president, might have an important announcement to make regarding additions to the faculty. Still others took the view that the affair was just to be a big jollification in celebration of the tremendous success the college has had during the past year—a sort of belated New Year's party.

The altogether unexpected event of the evening gave the young students a thrill which will remain long in their memories, and which added zest to the hearty congratulations heaped upon the bride and groom in the moments immediately following the ceremony.

"Thrilling! It was more thrilling than an opera debut," confided one of the prettiest of the bevy of junior students.

A Dignified Ceremony

As the guests assembled they were regaled with music by the Civic String Orchestra, under the direction of Bertha Kribben. About 9 o'clock the orchestra swung into the strains of the "Lohengrin" Wedding March, and the bride and groom were met by the Rev. F. G. Smith of Anderson, Ind., an old friend of Mr. Kinsey, who read the Episcopal marriage service.

During the evening the guests were entertained by a male quartet made up of members of the faculty and there was also instrumental music by the Toy Symphony under the direction of Léon Sametini. Later music of a more popular character was furnished for dancing in one of the large recital halls.

During the intermissions between dances in one of the recital halls various "stunts" entertained the guests. Among these the outstanding features were a "Will Rogers" talk by Myron ("Bubbles") Kinsey, son of Carl D. Kinsey, amplified by original lyrics set to music played on a "uke" and selections by the Toy Symphony. Mr. Kinsey, Jr., was assisted by Joseph Byrnes, saxophone instructor, and Edoardo Sacerdote of the vocal department. The lyrics abounded in hits on the faculty, not forgetting Mr. Kinsey, Sr., Mr. Witherspoon and Howard Potter.

At midnight Mr. and Mrs. Kinsey gave a supper-dance for seventy-five guests at the South Shore Country Club.

The guests at the supper included the following: Mr. and Mrs. Carl D. Kinsey, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Rene Devries, Mr. and Mrs. Frederick Stock, Mr. and Mrs. Edoardo Sacerdote, Mr. and Mrs. Leon Sametini, Mr. and Mrs. Graham Reed, Delbert L. Loomis, Margie McLeod, Mr. and Mrs. James Goodwin, Harry B. Wyeth, Mrs. Faye Steffin, Abe Morey, Mr. and Mrs. Carl Cranz, Mr. and Mrs. Matt Sommers, Mr. and Mrs. Frank Pietsch, Mr. and Mrs. Isaac Van Grove, Mr. and Mrs. Frank Dunford, Alexander Raab, Mr. and Mrs. Edward Collins, Mr. and Mrs. George Schein, Myron D. Kinsey, Helen Wolverton, Hazel Henderson, Mr. and Mrs. Max



Photos by Moffett

BRIDE AND GROOM IN CHICAGO CEREMONY

Mr. and Mrs. Carl D. Kinsey, the Genial Manager of the Chicago Musical College and His Wife, Formerly Edythe Gilfillen. Mrs. Kinsey Has Been for Eight Years Secretary and Member of the Board of Directors of the College

Fischel, Mrs. Rose Lutizer Gannon, Mr. and Mrs. Maurice Aronson, Mr. and Mrs. Wolfe, Lillian Stumbaugh, Moissaye Boguslawski, Mr. and Mrs. Howard Potter, Ray Huntington, Mr. and Mrs. Lathrop Resseguie, Mrs. Eleanor Fisher, Mr. and Mrs. Tupper White, Edwin Sincere, Lester Luther, Forbes Alloway, Maurice Goldblatt, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Joseph Burns, Mr. and Mrs. Christian Lyngby and Mrs. Olive Elliott.

Addresses by Notables

The after-supper festivities at the Club developed into a series of extemporaneous speeches with Mr. Witherspoon as an inspiring toastmaster. Mr. Witherspoon's opening remarks reminded one of a memorable meeting of the famous Gridiron Club of Washington, in which all the wit and humor of the newspaper fraternity is concentrated.

"It has always been the historic policy of the Chicago Musical College," said Mr. Witherspoon, "speaking seriously, to

do things in an unusual and effective manner. I think we have succeeded tonight. We have lived up to our reputation. We have done something which is done every day in the year, but we have done it in an unusual way. I feel this was the most splendid move two people ever made.

"In fact we have participated in the union of two people who have for a considerable period been active in the development of musical life in not only Chicago but in the United States. They have contributed largely to the musical education of the country. I cannot find words fitting to express my feelings.

"In Mr. and Mrs. Carl D. Kinsey we have not only two wonderful friends, but we have two people who are sincere in the wish to make a great power in the United States of a great musical institution. We need less politics and greater endeavor to place music where it rightfully belongs."

Introduced as the first speaker, Frederick Stock, conductor of the Chicago Symphony, said:

Metropolitan Board Sanctions Plan for New House

[Continued from page 1]

nues, which Mr. Kahn acquired several months ago. It was stated that an architect would be appointed, for consultation with the committee, within a few days, instead of entertaining bids for the structure, as this would save time. The earliest date for the opening of the new opera house, it was expected, would be Jan. 1, 1928, in case the plans of the committee go forward as anticipated.

Mr. Kahn's Statement

Following the directors' meeting, Mr. Kahn issued the following statement: "Since the action of Mr. Cutting and his associates on the board of trustees of the Metropolitan Opera and Real Estate Company leaving it to the Metropolitan Opera Company to approach the box-owners direct and individually concerning the project for the erection of a new opera house, it has become evident that there is a strongly preponderating sentiment in favor of the change, both on the part of the box-holders and among the patrons of opera generally.

"Accordingly, the board of directors

of the Metropolitan Opera Company at their meeting today decided in principle to proceed with the plan for the new opera house and authorized the appointment of a committee to undertake the necessary preliminary studies for the new building and the preparation of definite financial and operating plans. Consideration by the board of trustees and the box-owners of the Metropolitan Opera and Real Estate Company of these studies and plans will be invited as soon as completed."

The plan for the building, as now conceived, calls for a structure of simple and beautiful lines, without excessive ornament on exterior or interior. It is planned to reserve the business offices and studios for musicians and possibly managers of concerts, in addition to the many rehearsal and storage rooms of the opera company.

An application will be made to the Municipal Assembly to modify an old statute which forbids the construction of apartments over a stage. This was passed many years ago, when theaters were generally of imperfect fireproof construction, and would interfere with the plans for the skyscraper structure.

The committee of arrangements will require several months to draw up the plans. It is expected that, as soon as the details of financing, building and operation are complete, an invitation will be extended to the parterre box-holders and the owners of the present Metropolitan to cooperate. It is part of Mr. Kahn's project that these should organize a separate company to build and maintain ownership of the new property, as is the case in the old house.

Holding Corporation Planned

The building company organized among the present parterre box-holders is to have charge of drawing up the list of 150 persons who will be invited to become box-holders in the new house. There will be, as previously announced, only one row of boxes, reduced in num-

"It is indeed a great honor to be here this evening. It was one of the greatest pleasures when Mr. and Mrs. Witherspoon joined the Chicago Musical College. The college should be very proud of the additions.

"I have always been fond of Mr. Kinsey. I admire his qualifications.

"In spite of adverse conditions, he carried on admirably the North Shore Festival. It was largely Carl D. Kinsey who gave the Festival its standing.

"You feel proud as I do of this great College. The future is his. He will make of it a great success.

"He has been fortunate in adding a lady who not only has executive ability but who also is, may I say, 'Easy to look at'—an able partner."

Telegrams of Congratulation

Mr. Witherspoon read telegrams of regret at being unable to be present from Vitori Arimondi and A. L. Schmoeger.

Responding to introductions by the toastmaster short extemporaneous remarks were made by Rene Devries, Chicago representative of the *Musical Courier*; Delbert L. Loomis of New York, vice-president and general manager of *MUSICAL AMERICA*; Mr. Shine, attorney for the College, and Mr. Weterz, who has been connected with the College for the past twenty years.

Myron Kinsey said he forgave his father for keeping the date of his marriage a secret, because he did the same thing when he was married, and he proposed a toast to the bride as "the most perfect woman."

Mrs. Kinsey has for the past eight years been the secretary and a member of the board of directors of the College. She came to the College as a student in the voice department. She was formerly connected with the Normal School at Bellingham, Wash., in a business capacity. She has been a factor in the building up of the Chicago College and has been an invaluable assistant to Mr. Kinsey. While Mr. Kinsey was confined to the hospital for six months after his accident in the train wreck of the Twentieth Century, Mrs. Kinsey was business director of the College.

This afternoon Mr. and Mrs. Kinsey and fifty guests were entertained by Mr. and Mrs. Herbert Witherspoon at their home in the Belden Stratford Hotel. Immediately after the reception Mr. and Mrs. Kinsey left for a honeymoon trip, during which they will spend two months at Miami Beach, Fla.

Los Angeles Begins Outdoor Concerts

LOS ANGELES, Jan. 23.—The Philharmonic Orchestra, under Walter Henry Rothwell, gave the first of the outdoor concerts in the Coliseum, on Jan. 17, before an audience of more than 5000. The program consisted of works by Kaun, Liszt, Wolf-Ferrari, Leoncavallo, Tchaikovsky and Wagner. Plans for the season include five more concerts, for which prices range from 50 cents down to a dime. BRUNO DAVID USSHER.